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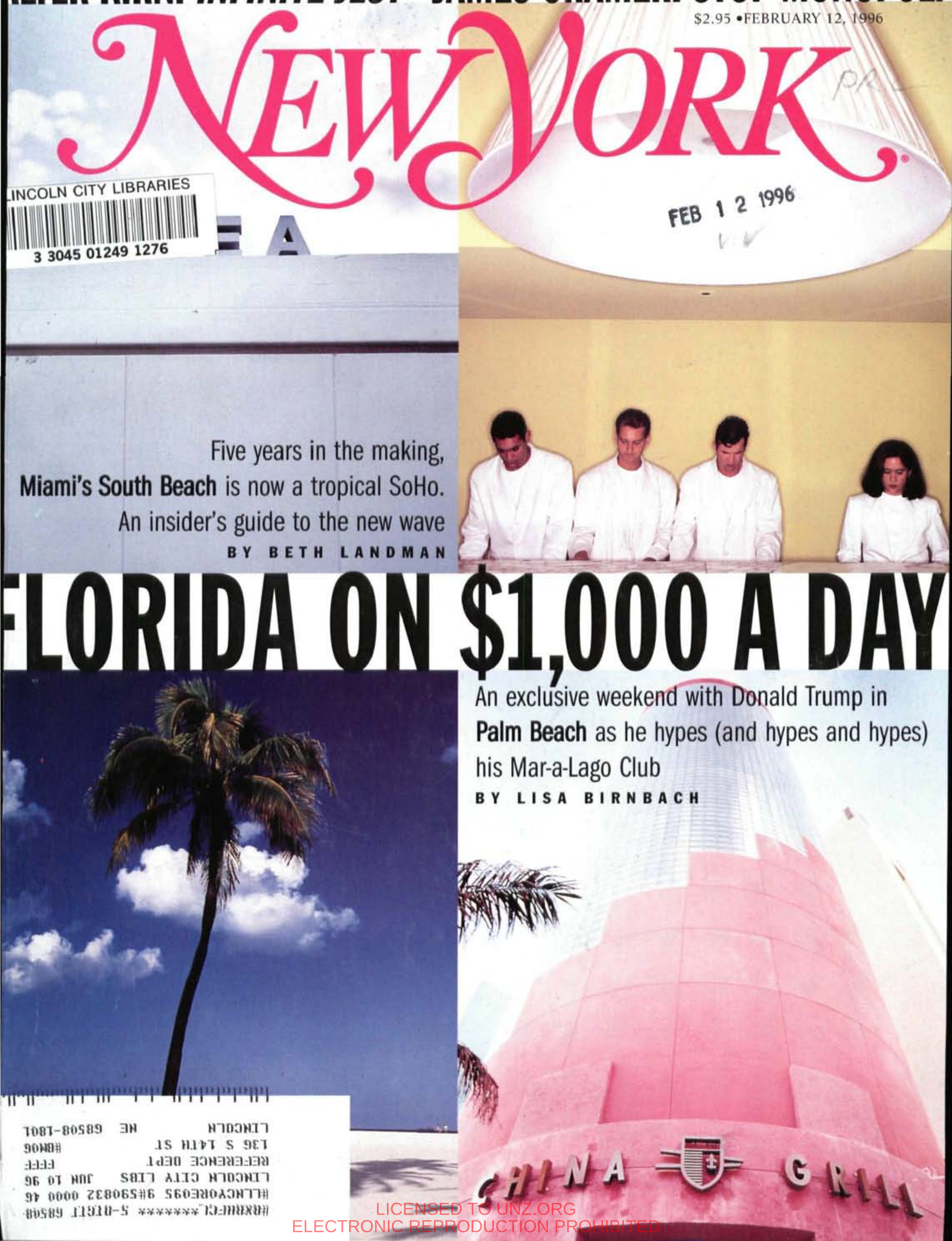

Five years in the making, **Miami's South Beach** is now a tropical SoHo. An insider's guide to the new wave

BY BETH LANDMAN

FLORIDA ON $1,000 A DAY

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BY LISA BIRNBACH

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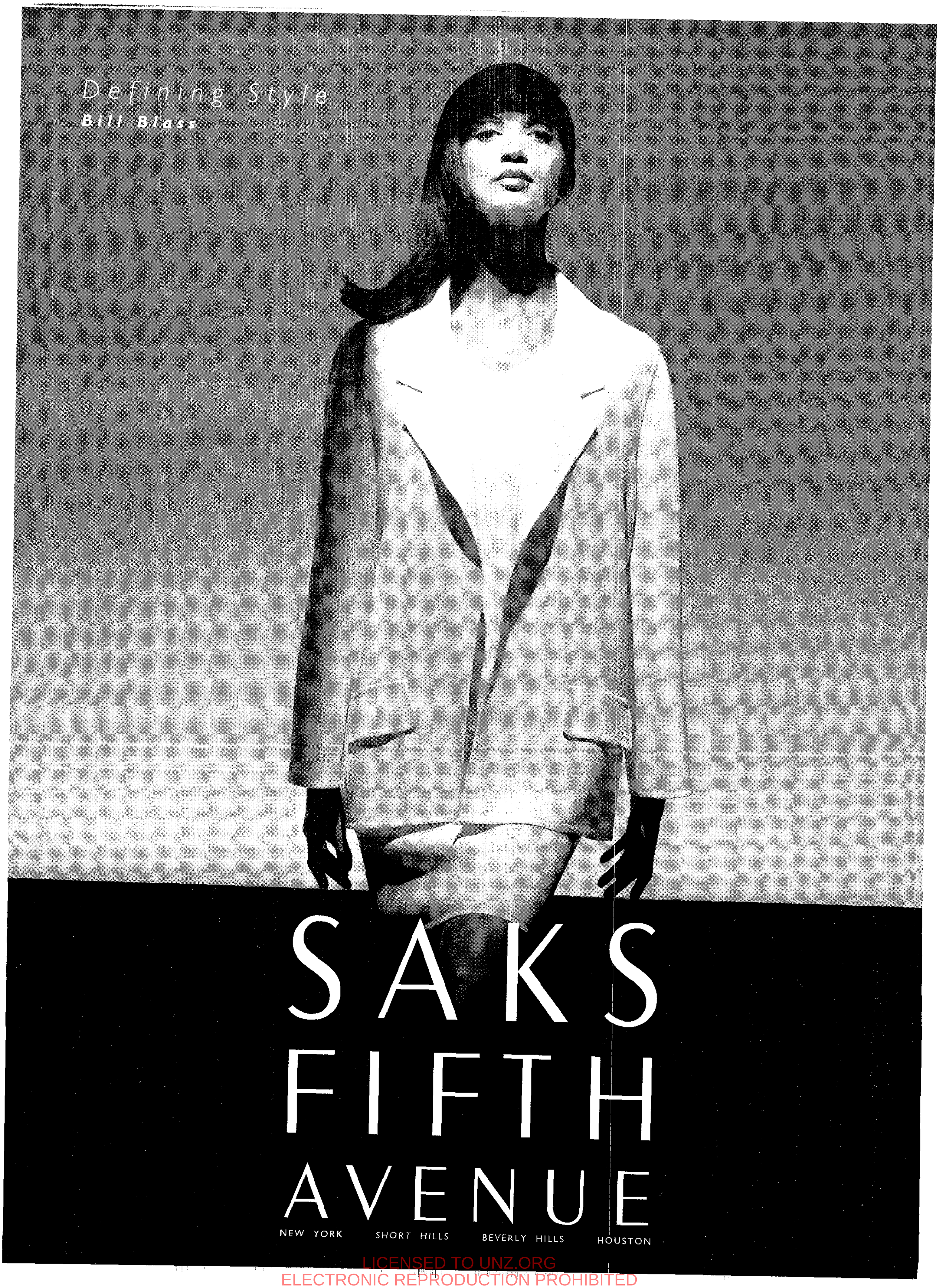
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SHORT HILLS
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Contents Feb. 12, 1996

"He might be a great con man, but he is the most dangerous man I ever met. In some respects, he's like Anthony Hopkins in 'The Silence of the Lambs.'"

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Sunny. 76°. Happening.

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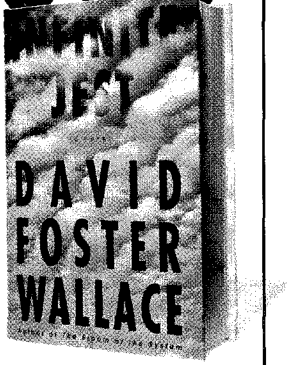

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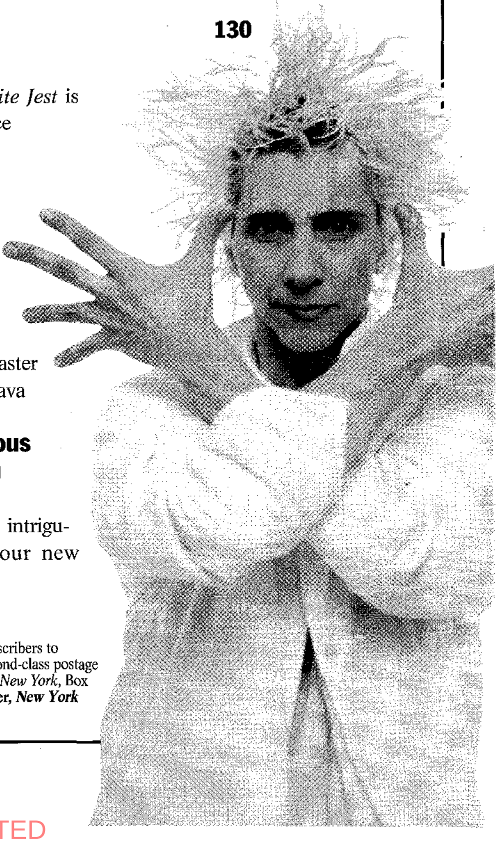

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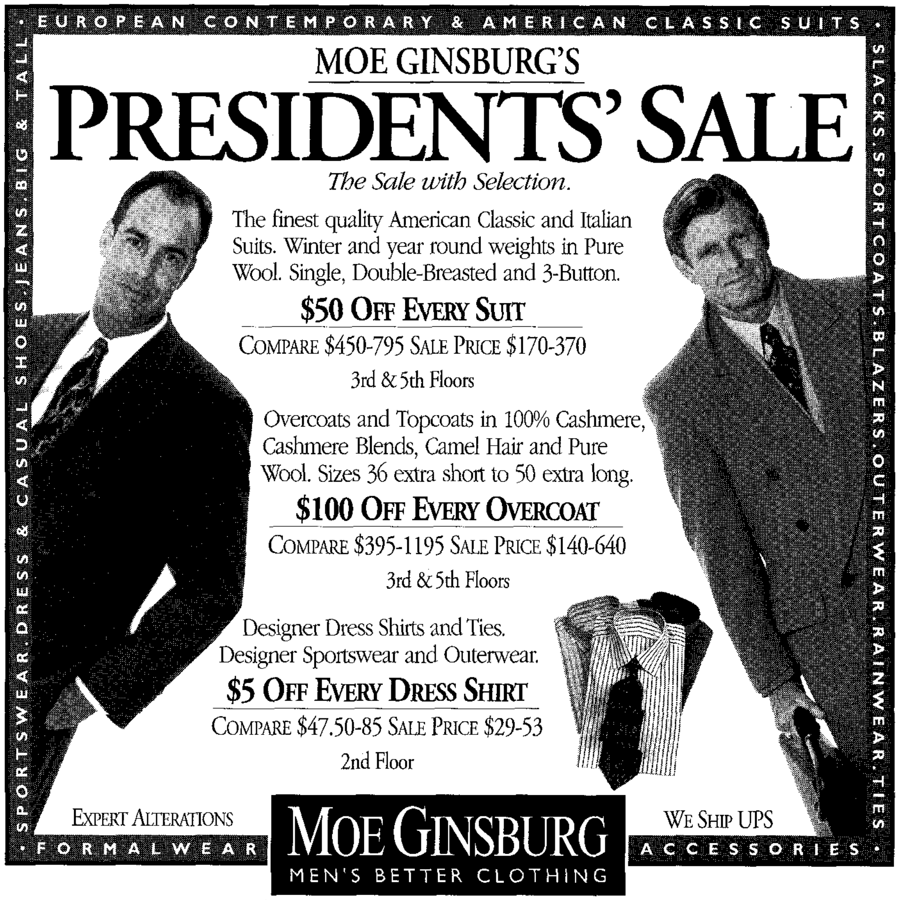

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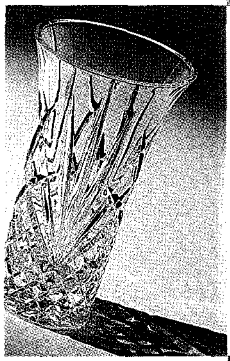

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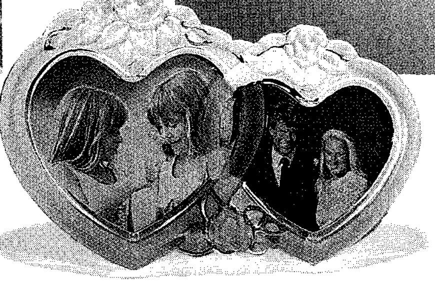

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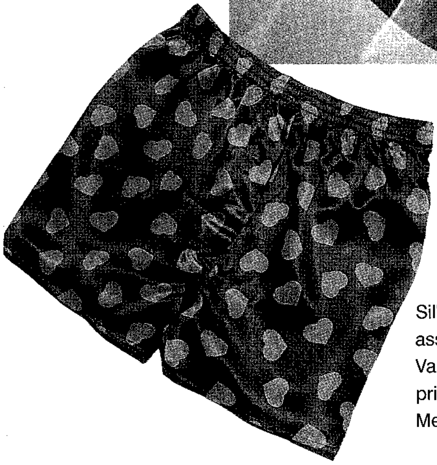

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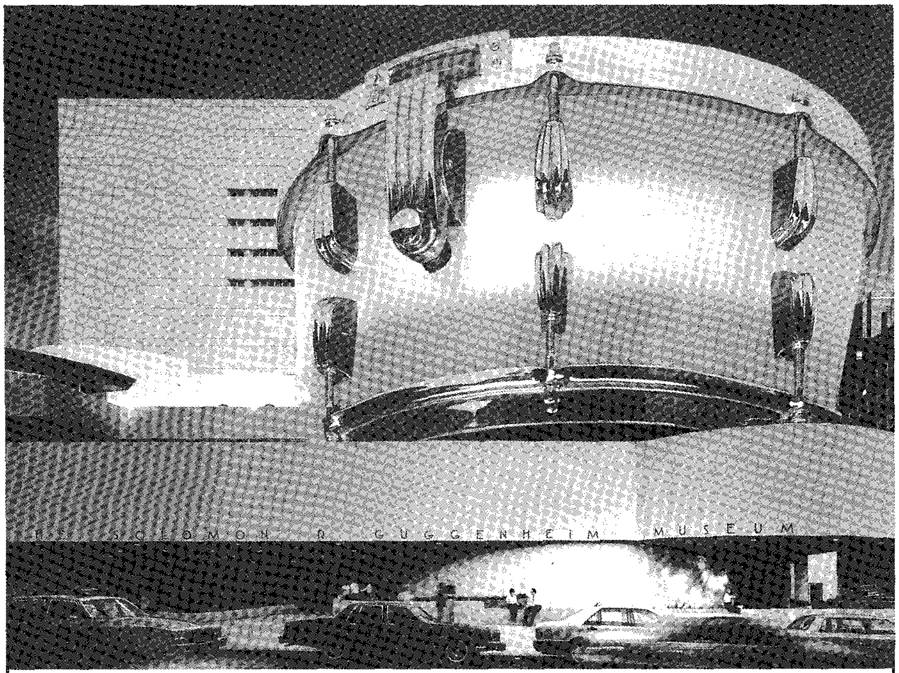

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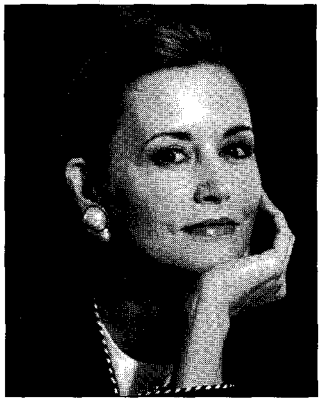

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LETTERS FEBRUARY 12, 1996

Close to Home

Readers make their own assessments of the state of the collective Jewish soul, anti-Semitism in America, and the diaspora.

I TOO, HAVE "COUNTED JEWS" MY whole life. Thus, the sheer fact that Philip Weiss's personal inquiry ["Letting Go," January 29] graces the cover of the largest-city-in-America's magazine is ample proof of the overwhelming Jewish infiltration of the Establishment. It's interesting, however, that with such a predilection for assimilation, Weiss considers himself an American Jew and not a Jewish American. Based on his rhetoric, I would think he'd prioritize his nationality and make his religious identity the modifier.

I'm a product of a blended background—a twice-a-year Jew (synagogue patronage on Rosh Hashanah and Yom Kippur only) with a healthy appetite for (and knowledge of) American pop culture. Sometimes I am shamed by my lack of "Jewishness"; other times, I am embarrassed to be so "Jewish." But as I've discovered, the beauty of being Jewish in America in the nineties is that I have the freedom to feel both sides—openly.

Erica Lansky
MANHATTAN

WHEN PHILIP WEISS WAS AT HARVARD, HE thought that, as a Jew, he was an outsider in America. Now he thinks he's an insider. Mazel tov! But is this his progress or the Jews' or America's? He attributes to me the conviction, which I have never held, that Jews are marginal in the U.S. and are kept so by "Establishment anti-Semitism." He quotes me as endorsing the view that anti-Semitism is "the most durable ideology of the twentieth century." This is something I do believe. Moreover, the anti-Semitism with which I was dealing, as any reader of the text could tell, was the historic Muslim version and that which has re-emerged in our era among many American blacks. Anti-Semitism is not a mainstream phenomenon in America, and it has been in retreat for decades.

So, as I once wrote, "America is still diaspora . . . it is the very first diaspora which is not exile." The American Jew is the paradigm not of split identities and divided loyalties but of multiple identities and plural, yet harmonious, loyalties. But many American Jews, I among them, believe that nothing in the tradition of Jewish learning, Jewish ethics, and Jewish thought separates us from our fellow citizens or isolates us from the broader culture or, for that matter, keeps us from influence and power.

Martin Peretz
CAMBRIDGE, MASS.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

I'D LIKE TO THANK PHILIP WEISS FOR MY share of the guilt he feels when he sees Jewish women he didn't marry at parties, and also to absolve him of it. In fact, after reading his article, I feel that by not marrying me, and therefore not depriving me of the time and energy I might otherwise have had to expend heaving crockery across the room, Mr. Weiss has, with the least possible inconvenience to all concerned, actually made it easier for me to strive to be a credit to my race.

Mim Udovitch
MANHATTAN

PHILIP WEISS'S PERSONAL INQUIRY INTO American Jewish identity is a striking demonstration of awesome ignorance of Jewish values, traditions, and learning. Weiss writes at the level of a kindergartner in Judaism, revealing—no doubt inadvertently—his unfamiliarity with much beyond the nursery or "tribal" level about a vital, enduring code of intellectual, spiritual, and ethical life. Would he so eagerly expose his primitive understanding of any other subject?

Sadly, the writer personifies good reason for alarm among American Jews today as the community witnesses its highly educated adult children—doctors, lawyers, business executives, scientists, professors, even journalists—expound proficiently on every subject in the universe save one: the substance of the rich Jewish heritage they simultaneously ignore and reject.

Elsa A. Solender
MANHATTAN

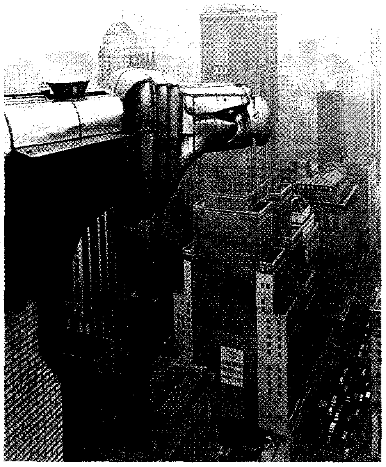
THE IMAGE OF THE JEW AS OUTSIDER should be a positive one: the Jew as a critic of social injustice. But it has become increasingly difficult for American Jews to avail themselves of that opportunity. Large numbers of American Jews, like Mr. Weiss, do not participate actively in the Jewish community. And Orthodox Judaism, in addition to being religiously obscurantist, currently cooperates with the extreme right in undermining the rights of all Americans, Jews included.

For the next generation to be Jewish in any meaningful way, it will need a serious historical understanding of itself, one that comes from education and participation rather than ethnicity.

David Sperling
Professor of the Bible
Hebrew Union College
MANHATTAN

Corrections The framed photograph on the cover of the year-end issue (December 25, 1995–January 1, 1996), *From the Chrysler Building, New York, 1978,* was taken by George A. Tice and appeared courtesy of the Witkin Gallery, Inc.

New York
1995
Portraits of the City



The Coke-bottle artwork by the Reverend Howard Finster pictured in Larissa MacFarquhar's January 29 article "But Is It Art?" costs $175 to $630. Also, because of a production error, Horace Pippin's *Six O'Clock* was printed in reverse.

In Gael Greene's "Where to Eat Now" (January 8), the Bryant Park Grill was listed incorrectly. The Grill is located at 25 West 40th Street (840-6500).

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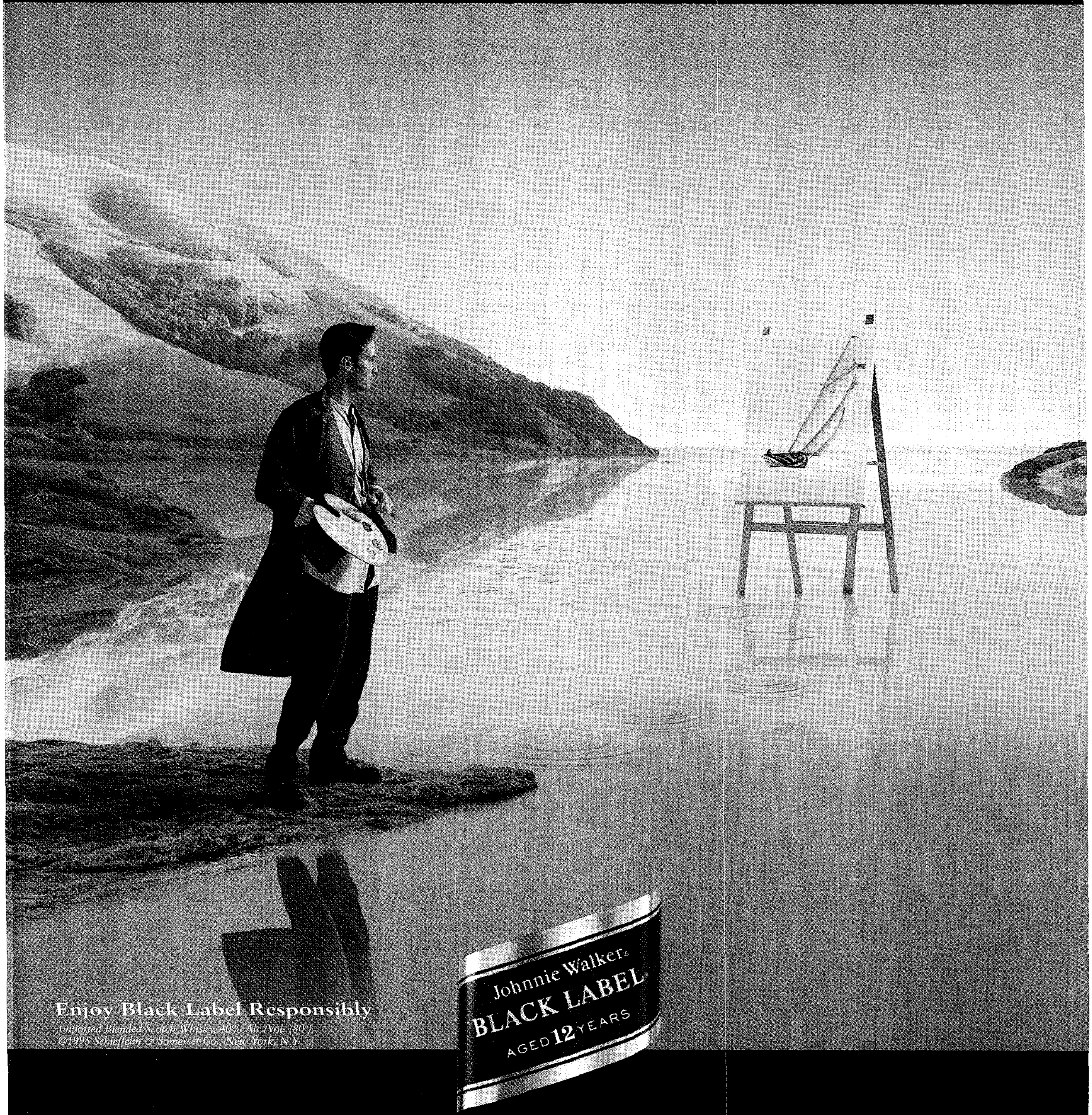
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BY BETH LANDMAN AND DEBORAH MITCHELL

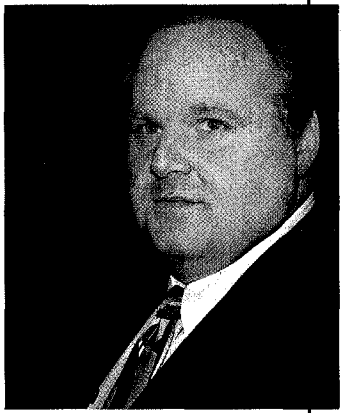
INTELLIGENCER

MALLIS THROUGH THE LOOKING GLASS

Is *Women's Wear Daily* sharpening its hatchet for **Fern Mallis,** the strong-willed executive director of the Council of Fashion Designers of America? Angered by her perceived favoritism toward the New York *Times,* sources say, fashion titan **John Fairchild** and his deputy, executive editor **Patrick McCarthy,** are preparing a scathing attack on Mallis, who has spent five years presiding over the CFDA and who has pioneered the increasingly successful New York collections in the tents at Bryant Park. The plan: a biting, we-talked-to-former-employees exposé on the *real* Fern Mallis—who has racked up a long list of enemies as a result of her high-handed behavior and alleged bias against certain designers. "There are times I've wanted to spell her name M-A-L-I-C-E," says **Geoffrey Beene,** himself a longtime Fairchild nemesis. Sources say *WWD* star reporter **Lisa Lockwood** has been searching from sewing room to boardroom looking for dirt on Fern, but it's the timing of the attack that will draw blood. *Women's Wear* plans to publish the goods just before the CFDA awards on February 12—Mallis's biggest day of the year. For her part, Mallis says she's heard rumors of a hit, and says she finds it "disturbing. I've only met Mr. Fairchild once in my career." Nevertheless, she seems to be taking it all in stride. "This job is a juggling act between hundreds of people and egos," she sighs. "I've always tried to give scoops to *WWD,* but fashion is no longer one publication's private domain to cover."

RUSH'S DECORATOR SITS IN LIMBAUGH

The long-simmering legal tussle between roly-poly right-wing populist **Rush Limbaugh** and—of all people—his former decorator has ended up in New York State Supreme Court. Interior designer **Ken Jennings,** hired in 1994 to spruce up Limbaugh's Fifth Avenue quarters, alleges that Rush's wife, **Marta Fitzgerald,** hoodwinked him out of hefty commissions and availed herself of his to-the-trade-only resale number. "She was making requests from vendors as if she worked for my client," huffs Jennings's lawyer **Joseph Dineen.** Jennings $100,000 breach-of-contract suit also charges that Rush's slimmer half badmouthed the decorator to potential clients in an attempt to jump-start her own decorating career. Limbaugh counsel **Leonard Sclafani,** who angrily denies the charges, has fired back with a $500,000 suit alleging a slew of contractual violations. Says Sclafani: "He basically didn't show up to work." "*My* client never abandoned the project," Dineen retorts. "They barred him from the apartment." And while sources close to Jennings promise embarrassing revelations when the case goes to trial, Sclafani dismisses reports of "gilded toilet bowls" in the apartment: "It's actually rather modest for a person of Mr. Limbaugh's stature," he sniffs.

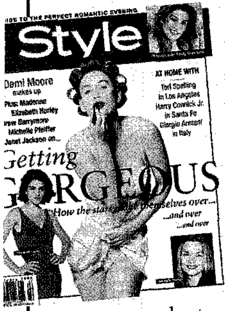


Rush Limbaugh: Sitting pretty

Fern Mallis: Out of fashion?

HAUNTED HOUSE OF *INSTYLE*

Sure, it may be the puffiest magazine in America (36 HOURS WITH CINDY CRAWFORD!), but that hasn't stopped Time Inc.'s *InStyle* magazine from getting in touch with its spiritual side. Daunted by high staff turnover at the celebrity-happy monthly, sources say, editor **Martha Nelson** recently called in a feng shui expert who apparently discovered two nagging problems lurking within her office. According to *InStyle* insiders, the most obvious locus of evil turned out to be Nelson's couch pillow. Silk-screened with the face of **Patty Hearst,** the pillow was "giving off negative vibes," and the expert recommended its removal. The other danger zone, says our spy, was the lines running across Nelson's ceiling, which the experts decreed were "undermining her authority" at the magazine. Meanwhile, Nelson isn't the only *Styl*ish staff member exploring the supernatural. Sources say that a photo editor at the magazine—desperate to locate a photographer's missing slide—called in a special "slide psychic" to help find it. Nelson dismisses the story as "wacky." "I'm buying some new furniture," she admits, "but it has nothing to do with feng shui."



HE'S AL'S SWEET-TALKING GUY

Al D'Amato is busy these days scrutinizing **Hillary Clinton's** travel-office shenanigans, but that hasn't stopped the senator from throwing his weight around at New York's Federal Home Loan Bank. Last year, former D'Amato roommate **Guy Molinari** was named chairman of the board of the bank's New York branch, while another top D'Amato-Pataki contributor, **Charles Uribe,** was named to the board. Spokesmen for D'Amato and the bank shrug off the appointments, pointing out that the bank has long been under bipartisan supervision. But Molinari knows whom he owes. "Al D'Amato—I think he helped get the position for me," says Molinari, whose new $30,000-a-year sinecure re-

Photographs: top, Andrea Renault/Globe Photos; bottom, Rose Hartman/Globe Photos.

Roseanne:
Nouveau *New Yorker*

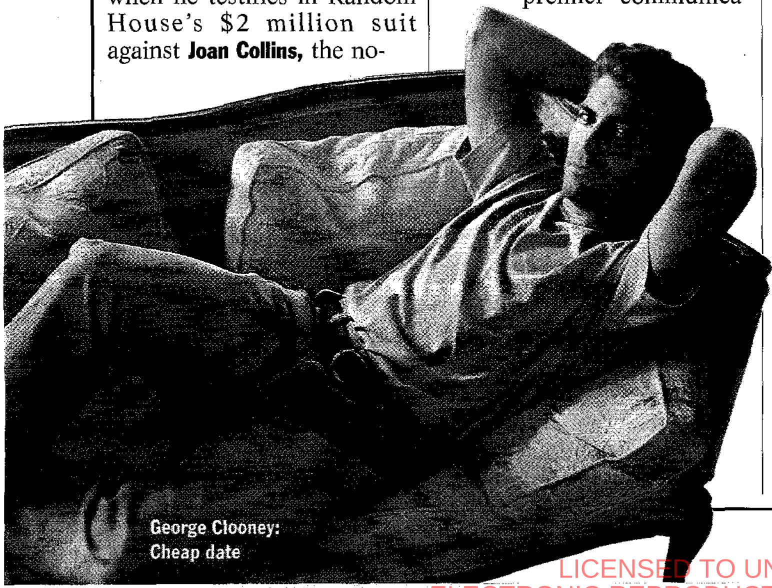
quires him to preside over two meetings a month. Molinari can use the money: Though he pulls in $95,000 a year as Staten Island borough president, Molinari says his wife's medical problems have tapped out the family. "I think Al understood the struggle I was going through," he says, while denying a rumor that he's planning to ditch Staten Island for bigger bucks as a Washington lobbyist.

DESERT FOXES SNARE NETWORK HOUNDS

Blame it on the heat in Las Vegas, but the four-day convention of the National Association of Television Program Executives (NATPE) apparently had attendees feeling a bit lightheaded. By day, network honchos scoured the Sands convention center for exciting new programming such as *America's Dumbest Criminals* and *The Jim J. & Tammy Faye Show*. "But the real deals," reports one well-connected attendee, "were consummated at the craps tables at night." One high-rolling group, including media kingpins **Leslie Moonves** of CBS, **Ted Harbert** of ABC, and **Jon Feltheimer** of Sony, proceeded from their power table at Spago to the Mirage, accompanied by a bevy of blondes in matching leather getups. Crowds gathered as the trio tossed thousands of dollars' worth of $100 and $500 chips, *Casino*-like, to their pretty charges for "good luck." The whole group reconvened the next night at **Jellybean Benitez's** party for his *American Bandstand* knockoff, *Off the Hook*, where the, uh, really hip executives did the Electric Slide and the Hustle and mimed to "YMCA" during a live show by the Village People. "It was a bit much," sniped one observer. "I didn't know if I was at NATPE or Club Med." Harbert and Feltheimer did not return calls. A spokesman for Moonves declined to comment on his Vegas itinerary, saying that "Les kinda did his own thing out there."

RANDOM HOUSE'S BLUE-DOT SPECIAL

Alberto Vitale is *not* ready for his close up, thank you. Appalled by the prospect of winding up on television when he testifies in Random House's $2 million suit against **Joan Collins,** the notoriously shy Random House boss just got a court-ordered guarantee of the blue-dot treatment from Court TV. State Supreme Court judge **Ira Gammerman** held a hearing last Wednesday to decide whether cameras would be allowed in the courtroom; Random House's lawyer argued that airing the proceeding would deprive Vitale of his constitutionally protected right to privacy. **Floyd Abrams,** representing Court TV, scoffed at that, pointing out that Vitale heads one of the country's premier communications companies. As the argument continued, Abrams suggested that Vitale's face could be blurred or obscured—remember the blue dot that covered the face of **William Kennedy Smith's** accuser, **Patricia Bowman**? The judge agreed. Noting the outsize egos on both sides of the courtroom, Court TV president **Steve Brill** smirks: "[Vitale] was the only witness . . . who *didn't* want to have his face shown."



George Clooney:
Cheap date

CLOONEY STARS IN DIVE TILL DAWN

PARTY BOY: No more Bowery Bar for **George Clooney.** Instead, the famously randy *ER* hunk (and *From Dusk Till Dawn* star) has been spending his Saturday nights at a particularly grotty East Village joint. Arriving each time in mid-evening with the same tavern regular, Clooney closes the place at sunrise after hours of pool-sharking and nuzzling with his frisky date. "They're always all over each other," says one regular. "I used to always be the last to leave, but now it's George."

BOONE-DOGGLE: Take two friends, stir in a $100,000 loan, and bake for five years. Sounds like a perfect recipe for a lawsuit—which is just what's cooking between **Mary Boone** and **Josh Baer.** When Baer, son of the artist Jo Baer, had his own gallery in SoHo, Boone (a friend of Mom's) guaranteed a $100,000 bank loan for him. Baer was paying off the loan over time, but in 1994 he closed his gallery and defaulted on the last $20,000 of the loan. Now Boone's suing him for the money. "It's a pity when people don't honor their commitments," she says.

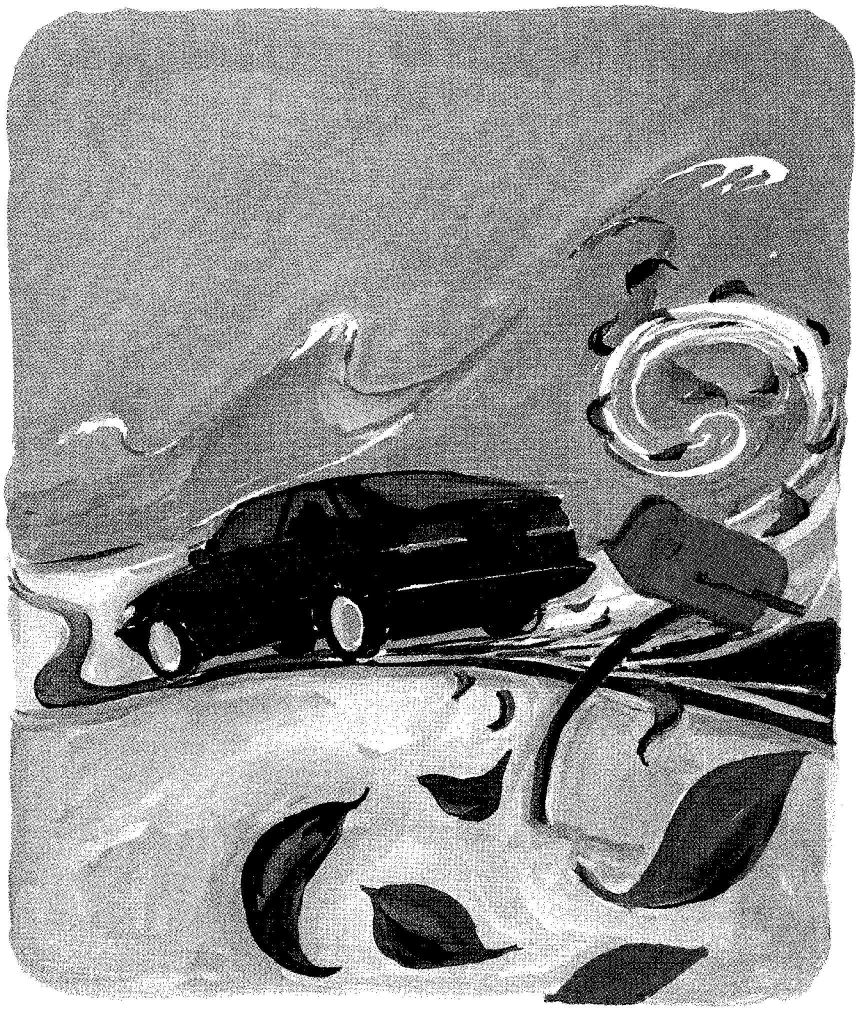
Mary Boone:
Stripped Baer

READING ROSEANNE: Add sitcom star **Roseanne** to the growing list of distinguished *New Yorker* contributors dissecting the magazine in obscure forums. Soon after her controversial guest "consulting" at the magazine, which provoked longtime writer **Ian Frazier** to resign, she bragged to the online entertainment-news site *Mr. Showbiz,* "I didn't learn anything [from my stint there] because I already know everything there is to know. But *other* people found out things. I enlightened them."

DOWN FOR THE COUNT: **Nick Leeson**—the trader who bankrupted Barings Bank by racking up losses of more than $1 billion—is about to let us in on how he got away with his scheme for so long. In *Rogue Trader,* due next month, Leeson explains *one* way he managed to avoid detection. In reports to his bosses, he would use columns of real figures but add them up wrong, confident that the bean counters would go straight to the bottom line and miss his "mistakes." They always did.

Additional reporting by Sam Pratt and Earl Crittenden.

Photographs: top to bottom, Steve Granitz/Retna; Adam Scull/Globe Photos; EJ Camp/Outline.



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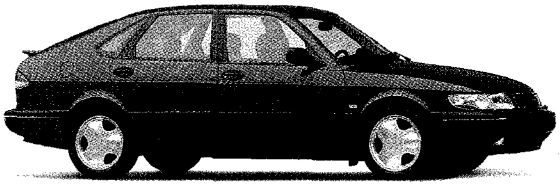

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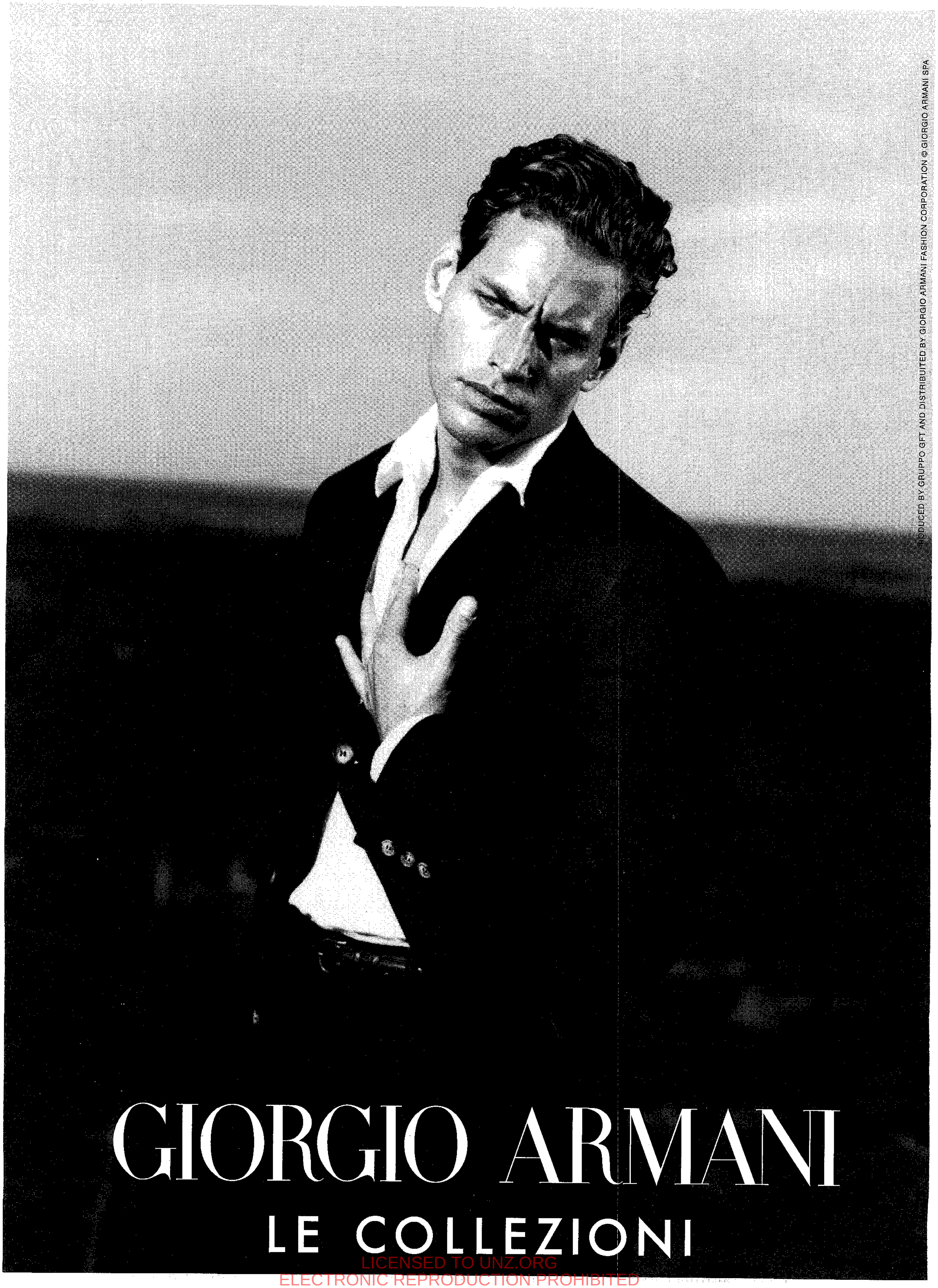
GIORGIO ARMANI
LE COLLEZIONI

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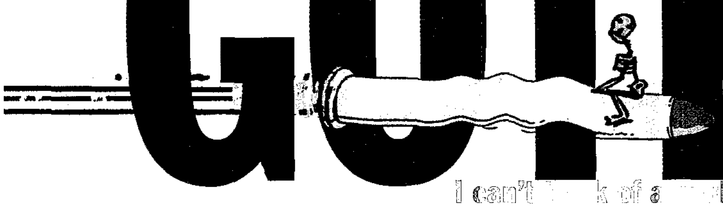
GOTHAM



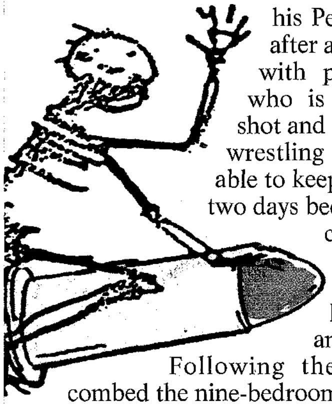
I can't think of another place I'd rather die than here—*Harold Brodkey*

THE FRONT PAGE

And Now the Gun News

It was an only slightly notable week for news involving firearms.

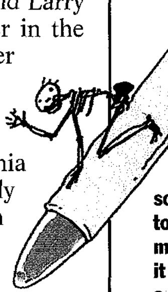
Appearing on *Face the Nation* on January 28, multimillionaire Republican presidential candidate Steve Forbes called for a repeal of the federal prohibition on assault weapons, saying that the 1994 ban "is not going to cut down sharply the murder rate in America" and that "no one is favoring AK-47s or Uzis" anyway.



A few hours later, John du Pont, cousin of former multimillionaire Republican presidential candidate Pierre du Pont, was captured at his Pennsylvania estate after a 48-hour standoff with police. Du Pont, who is alleged to have shot and killed an Olympic wrestling champion, was able to keep police at bay for two days because, as one officer noted, "he's a gun collector. He holds literally hundreds of guns and machine guns." Following the arrest, police combed the nine-bedroom mansion searching for a missile rumored to be inside. "He's a Du Pont," another officer explained. "That means he has access to all kinds of explosives."

That day, a Brooklyn cabdriver was found dead in his cab, shot once in the neck.

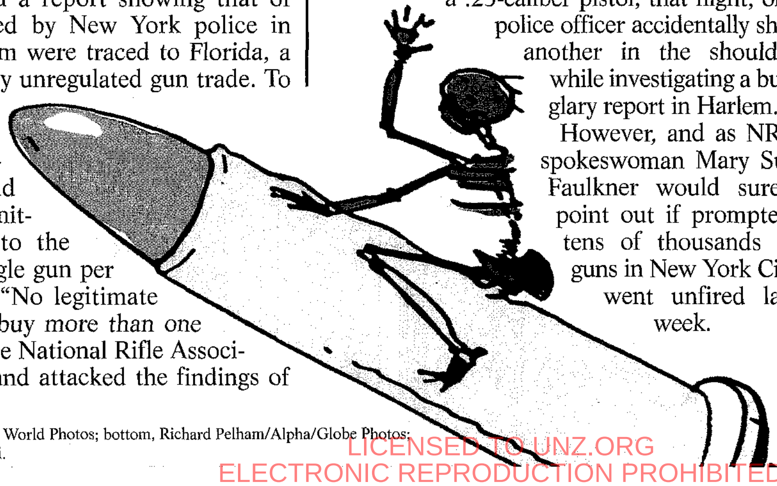
On Monday, Brooklyn congressman Charles Schumer released a report showing that of 1,650 guns seized by New York police in 1995, 243 of them were traced to Florida, a state with virtually unregulated gun trade. To curb interstate gunrunning, Schumer announced he would introduce a bill limiting gun buyers to the purchase of a single gun per month, arguing, "No legitimate person needs to buy more than one gun a month." The National Rifle Association disagreed, and attacked the findings of Schumer's report. "Just because you take a gun off a crime scene," said NRA spokeswoman Mary Sue Faulkner, "doesn't mean it was used in a crime."



That morning in Queens, 45-year-old Larry Peterson shot his 72-year-old mother in the head with a .38-caliber revolver after she scolded his 2-year-old son about repeatedly turning the TV on and off, police said.

On Tuesday, police in Pennsylvania admitted that John du Pont apparently had no permits for any of the guns in his mansion, including the .38-caliber revolver believed used in the wrestler's shooting. Stories emerged of various people Du Pont had threatened with automatic weapons over the years. One police official said, "You get a great marksman, you get a lot of weapons, you've got a problem."

That afternoon, a stalker allegedly shot a 66-year-old Queens woman in the chest when she refused to tell the man where her daughter was; that evening, a 13-year-old Bronx boy accidentally shot an 18-month-old girl in the chest with a .25-caliber pistol; that night, one police officer accidentally shot another in the shoulder while investigating a burglary report in Harlem.



However, and as NRA spokeswoman Mary Sue Faulkner would surely point out if prompted, tens of thousands of guns in New York City went unfired last week.

ROGUES SCHOLAR "Without knowing anything about Mr. Gigante, for his sake I hope it means that whatever they did, they did well. The term, kind of loosely descriptive, is out there in the vocabulary. If you ask whether I object to it, no."—Jeffrey Orleans, executive director of the Ivy League, in response to the New York *Post*'s description of the Gigantes as the *"Ivy League of organized crime families"*

THE SECOND-AND-THREE-QUARTERS WAY "At least he picked a good role model. It shows he had a good inclination—that he had a side to himself that was positive, and that speaks to something good about him. It's too bad he didn't study any more of what he was all about; it was obviously a very superficial fantasy."—Nena Thurman, Tibet House board member, responding to John du Pont's claim that he is "the Dalai Lama of America"

STRANGE MEDICINE "We rarely see defense attorneys even bothering to raise it anymore. It's been raised 65 times and it's failed 65 times, so the score is 65–zero in terms of medical science winning out against defense-attorney hype. That's not a very good track record."—Edward West, director of corporate communications for *Eli Lilly*, manufacturer of Prozac, on the claim that alleged subway bomber Edward Leary was suffering from the effects of the drug at the time of the explosion

Photographs: top, AP/Wide World Photos; bottom, Richard Pelham/Alpha/Globe Photos; illustration by Istvan Banyai.

Radio

HOPE I GET ANOTHER JOB BEFORE I GET OLD

AT 11 A.M. ON JANUARY 5, 92.3 K-ROCK, the station that for ten years proclaimed that "it doesn't have to be old to be classic," decided it doesn't have to be old *or* classic and changed its format to "modern rock," the latest marketing euphemism for pop music for people who think they're too hip to listen to pop music. From that moment on, the station D.J.'s were put on hiatus—here as usual an evident euphemism—their patter replaced by automated introductions to Elastica songs interspersed with prerecorded artist promos.

Amid the robotics, a very human voice was heard early one recent Sunday morning.

"I hope you got the time to listen to me whine, 'cause I got plenty to whine about," the voice said, and then introduced Green Day's similarly whiny "Basket Case."

The voice was Dave Herman, the 57-year-old veteran D.J. who, like his colleagues, was being forced to re-audition for his job. He didn't have much to work with—the playlist was, in Top 40 tradition, immutable—but Herman managed to make it a little personal.

At about 9 A.M., after playing the hourly PJ Harvey track, Herman slipped in a "classic"—what competitor WNEW now calls "heritage" music.

"It's always tease, tease, tease. You're happy when I'm on my knees," blared out the Clash's 1982 "Should I Stay or Should I Go?"

For many K-Rock employees, both current and very recently past, the thought of having to try out for a job they've held for years verges on greater humiliation than simply being fired.

"What do they mean, 'audition'?" asks ten-year K-Rock D.J. Jimmy Fink, fresh from being fired for talking to the New York *Post* about the format change. "They know what we sound like. Maybe if they were changing the format to a cartoon station and we all had to do cartoon voices, then maybe we'd have to audition. But we're professionals. I mean, if they wanted us to play Gregorian chants, we'd play Gregorian chants, for God's sake."

Some see an ulterior motive behind the auditions. "They could get hit with an age-discrimination suit from Dave Herman if they slammed him," says one radio consultant. "Because of past suits, stations have to be very careful with how they handle format changes."

K-Rock's general manager, Tom Chiusano, replies, "I guess some people could look at [the auditions] that way. We certainly didn't." Chiusano added, "We have not yet made a decision on Dave."

Chiusano confirmed that they *had* made a decision about 50-year-old Pete Fornatale, who got broomed after his early-morning audition three weekends ago (a monologue described as "somewhat sarcastic" by another employee), even though his contract isn't up until September. So far Maria Milito, a comparatively youthful 34, who has been at 92.3 since its WKTU disco days, is the only definite holdover, in part because she seemed more adaptable.

Vin Scelsa, perhaps K-Rock's only natural "modern rock" D.J.—he introduced Emmet Swimming, Brooklyn Funk Essentials, and Lloyd Cole to the station's listeners—didn't even bother to re-audition. Indignant when management asked how he might adapt the show toward its new 28-year-old male listener, the 48-year-old Scelsa quit last week to do his eclectic "Idiot's Delight" program on WNEW. "Just firing everybody would have been cruel," he says. "But maybe this is even more cruel."

"I think, unfortunately, it's the right thing for us to do," Chiusano responds, explaining how important it is for the D.J.'s to be comfortable with the new music and fit with it "stylistically."

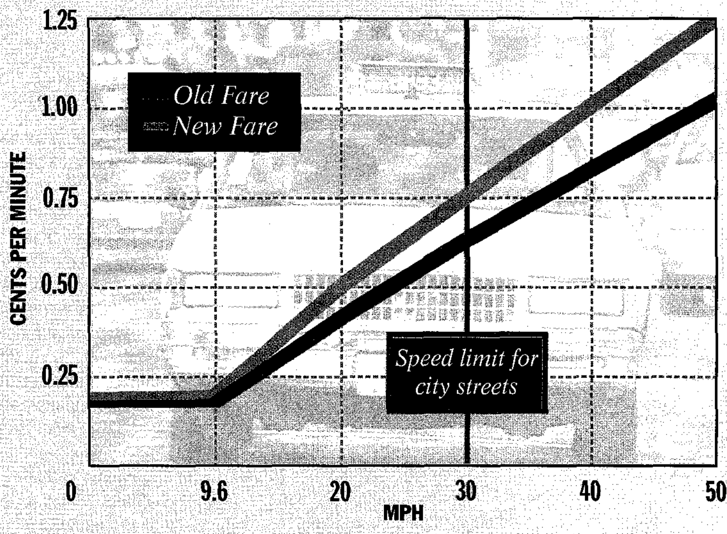
Fink, for one, doesn't disagree. "Let's face it: Most of us were not running out to buy Green Day records," he says. "I live in Scarsdale."

HELENE STAPINSKI

CITY

And Step On It

"Drivers won't be driving like Mario Andretti," Taxi and Limousine Commission chairman Christopher Lynn said last week, touting the new cab-fare hike that goes into effect March 1. But while the increase will mean that cabdrivers can make a living wage and so won't *have* to ride the gas pedal, the new fare structure, when calculated into dollars made per hour, actually creates more incentive to go fast than the old rates did: At any speed over 9.6 miles per hour, the meter will click at 30-cent intervals every one fifth of a mile, up from 25 cents. But below 9.6 mph, the 20-cents-a-minute "stuck in traffic" rate still applies. And keep in mind, if you find yourself moving at anything faster than 30 mph on a city street, your driver is breaking the law. BILLY MERSEY



City

THE ANTI-DEATH SENTENCE

IN MATTERS OF LAW, LANGUAGE CAN BE crucial—and sometimes what goes unsaid is most important. Consider, for example, a single sentence that recently vanished in the Bronx.

The matter of law was capital punishment, which came to New York State last year by way of a fulfilled campaign promise by George Pataki. One of the new statute's lesser-known provisions requires district attorneys to file a notice of charging for each new murder prosecution; they don't have to make an immediate decision about capital punishment but have 120 days after the indictment to mull it over. But in the Bronx, the consideration period has been much shorter. In fact, it has been instantaneous.

The first charging notice filed in Bronx Supreme Court by the office of D.A. Robert Johnson—who made his

Photograph by Frances M. Roberts.

reluctance to pursue the death penalty clear in a statement last March—is dated September 6, and says quite clearly that "the District Attorney will not pursue the death penalty in this prosecution." Over the next four and a half months, 37 more charging notices were filed in the Bronx, all bearing the same unambiguous sentence.

Then, in a notice filed January 12, stating that Yrben Perez would be charged with first-degree murder, the no-death-penalty sentence did not appear.

The omission seems curious, particularly coming so soon after the controversy surrounding the arrest of 22-year-old Michael Vernon, charged with shooting five people to death at Little Chester Shoes on December 19. When Johnson announced one day later that he would not seek the death penalty for Vernon, Governor Pataki threatened to pull Johnson off the case, and New York *Post* columnist Ray Kerrison took to calling the Bronx D.A. "Hug-a-Thug Bob Johnson."

But the district attorney, through his spokesman, says the January 12 omission is coincidental. Johnson has not changed his policy, his spokesman says, because there never was a policy. In two recent second-degree-murder filings, the spokesman notes, the sentence is still there—although in fact it's meaningless in those instances, since the death penalty doesn't apply to second-degree murder. "This is not the result of pressure from anybody," the spokesman says. "We're still reviewing the case. That's all." ROB WALKER

Art

SOFT-TISSUE FOCUS

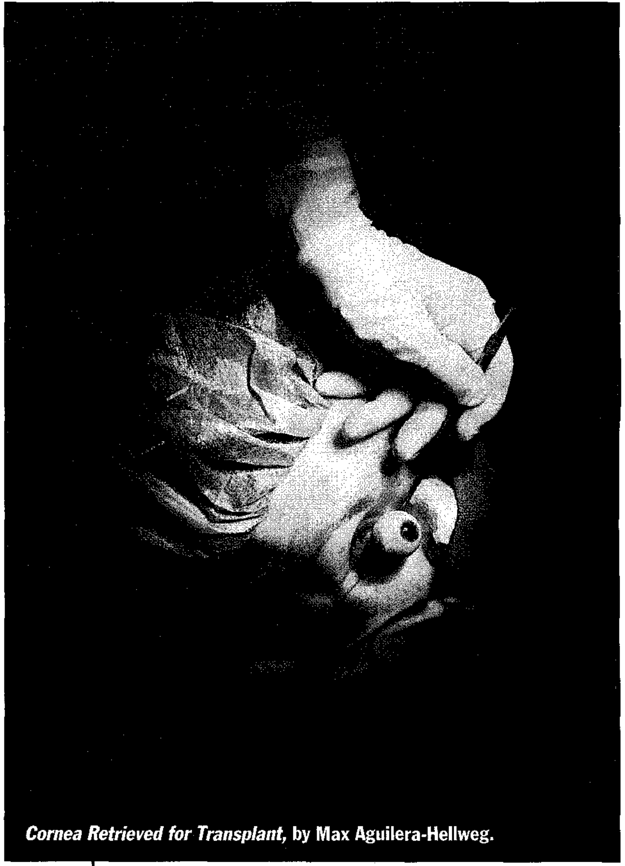
BY 6:15 THERE ARE NO SEATS—stragglers have spilled into the aisles of Columbia's Davis Auditorium for the slide presentation of recent work by the photographer Max Aguilera-Hellweg. The evening has a title: "The Sacred Heart—An Atlas of the Body Seen Through Invasive Surgery."

For the past seven years, Aguilera-Hellweg has been making operating-room photographs of spinal, open-heart, and brain procedures; organ transplants; hip replacements; and, in one case, the separation of Siamese twins. A further peculiarity: After twenty years as a photographer—his work in countless magazines and in MOMA's permanent collection—Aguilera-Hellweg has decided to go to medical school. At the semi-ripe age of 40, he's in his second year of premed at Columbia. This summer, he will intern as a technician with the liver-transplant team at the University of California in San Francisco. Max Aguilera-Hellweg, always a portraitist of a grand sort of intimacy, has jumped through his looking glass and joined his subject matter.

This accounts for the two distinct crowds: (a) The science folk—geeky premed students, Columbia-Presbyterian breast surgeon Alison Estabrook, *Scientific American* editor-in-chief John Rennie, Columbia chemistry professor Leonard Fine, officers of Johns Hopkins Medical Center. And (b) a sizable chunk of Manhattan's own art talent—photographer Joyce Ravid, photography critic A. D. Coleman, *GQ* photo editor Karen Frank, *Us* art director Richard Baker, and assorted other black-clad, cigarette-sneaking, south-of-the-flower-district characters. The one thing everybody has in common on this night is that nobody knows what Aguilera-Hellweg is about to do.

He is about to take us deep inside the body. He uses a big, formal four-by-five camera and the operating-room lights; these lights are made to be a kind of daylight, he explains. They give a sunny, soft quality to the flesh, the bone, the metal, and the extraordinary events inside the operating field. Beginning with an operation in which the backs of seven vertebrae had to be cut off a man's spine, Aguilera-Hellweg takes his laser pointer and walks us through the transparencies. "This patient had to be hung vertically by a clamp that was screwed to his head," he says softly.

There is a hip replacement, a breast implant; there is the excavation of a young boy's chest because the growth of his ribs was threatening his heart. There is a radical mastectomy, with the hands of an audience member, Dr. Estabrook, holding the flat, red excavated steak of tissue on which the nipple and the breast are mounted. There is a penile implant (70-year-old man, his second), a hysterectomy, and a cesarean birth with the bloody shoulders of the child arched back as he wails with his first *ex utero* breath. Then Aguilera-Hellweg takes us up to the head: There is cataract surgery, there are the hands of the surgeons marking the shaved skull for an incision, and there, finally, are the drill and the steel halos, and the holes, and the open brain.


***Cornea Retrieved for Transplant,* by Max Aguilera-Hellweg.**

"This operation had to happen because this young Mexican immigrant had eaten some raw pork and had contracted trichinosis," Aguilera-Hellweg explains in his sandy, gentle voice. "Basically, she had a worm growing in her brain."

There is violence in the pictures, but there is, typical of this photographer, a majestic tenderness. The message is that these procedures are not only necessary; they are godly and humane. The photographs are radical in the best possible way, Aristotelian in tragic force; and they ennoble the work we can do.

Which leads us to the last of his patients of the evening, the organ donor. There is a narrative here; Aguilera-Hellweg has led us up through the body to the body's death. A young woman, mother of two, fainted at the watercooler at work and died of an aneurysm. In the OR, under Aguilera-Hellweg's eye, they pour a potassium-chloride solution on her still-beating heart, and it stops. They pack it in ice. We see them take her liver, her eyes, her tibiae, her kidneys. Then, finally, they take her heart. Her heart sits outside her body.

"It's such a privilege to be with people dying," says Aguilera-Hellweg. "I loved this woman and her generosity. It was a privilege to be a part of the process of the last day of her life. And you might think, as I did, about where the soul resides. What is it? Where are we in here?"

Then he asks if there are questions. Instead, there is a standing ovation.

GUY MARTIN

Photograph by Max Aguilera-Hellweg.

Culture

THE LIST

FIRST MEETING OF THE MEMBERSHIP COMMITTEE OF THE TEN YEAR CLUB, FORMED TO RECOGNIZE NEW YORK'S HARDIEST PARTYERS, DECEMBER 6

A pale, thin man in a gray USA T-shirt offset by fluorescent red and green circles spray-painted around his eyes stands up in the back of Bowery Bar and waves about The List.

"Attention everybody! Attention everybody!" Michael Alig yells to a crowd of twenty or so who are mostly paying more attention to their salads and off-point chatter than to the blank yellow legal pads in front of them.

Michael Alig (in USA T-shirt), of the Ten Year Club committee, with fellow members.

"The cutoff date is 1986," Alig goes on anyway. "And *only include people who are still socially relevant!*"

The laughter dies into an uncomfortable silence.

New York's most durable party promoters, publicists, club kids, and drag queens have been assigned a sobering duty tonight: to determine who among them is both venerated and relevant enough to be invited to the Ten Year Club party, which will be a sit-down dinner. The goal is to winnow The List down to 250 or so.

"It's going to be huge media event," says a man with synthetically silvered hair.

"It's going to be a huge event *for* the media," says R. Couri Hay, the fortyish former co-owner of Tatou and the only committee member wearing a tie. He turns to his much younger friend and says, "I'm only putting dead people on The List."

"It's like homework," grumbles Larissa, a Warhol-era Russian popping out of a black dress. She fumbles for her bifocals. "Is there going to be a platinum-anniversary club?"

As tableful of lovely young men and women look on, the committee breaks up into small off-point discussion groups. Alig, the Tunnel's party promoter, and his assistant, Freez, make their way through the cliques, draping from one shoulder to the next, collecting names.

"If we're going to do this, we might as well do it right," says Chi Chi Valenti, a proprietor of Jackie 60's drag show. She takes hold of the master list and begins scratching out names. "The Lady Bunny? Maybe if it was *1886.*"

SECOND MEETING OF THE TEN YEAR CLUB COMMITTEE, DECEMBER 23

A much smaller, theoretically more-on-point group sits around a table in Alig's apartment on Eleventh Avenue. *Village Voice* columnist Michael Musto perches in the corner with Larissa next to him; James St. James, having traded his Bowery Bar purple brain hat for one shaped like a dog's head, sits opposite, as Desmond (one name only), a promoter for Twilo, looks for a chair. The lights are off in the rest of the apartment, but the inside of Alig's toilet bowl is painted with glow-in-the-dark paint, so the bathroom is giving off a spooky glow.

The idea tonight is to go through The List and make some official declarations. "Can you imagine actually wanting to be on The List? *'Oh me, oh me!'* " Musto says; nobody notices.

"I can't believe you invited us over and there's nothing to drink," Larissa says to Alig. Somebody opens the two bottles of wine that Larissa brought and Musto thrusts out cupped hands.

Once everybody has been watered, talk turns to the good old days.

"Remember when James first showed up in New York?" says Alig. "She was so nice; she had silver lips and silver stockings." James looks wistful. "We were at Save the Robots and Andy Anderson took my hand and said, 'You be my eccentric, and I'll be your Andy Warhol,' " he says.

Musto announces that he's writing a vignette for the party, one circa 1986 taking place in the bathroom at Area. "You'll have to start," Desmond insists, "with five people standing over one stall watching [a well-known clothing designer having sex with] a fat old guy."

Conversation turns to voguing. Desmond looks uncomfortable. "We used to do the most embarrassing stuff."

Freez comes out with a plate of nachos, and the group at long last begins going through The List name by name.

"Drew Barrymore?" somebody says, looking at The List. "Remember that time she drank all those Kahlúas?"

She's in.

"I hate Julie Jewels," says Alig about the editor of *Project X* magazine. "Can we make this the I Hate Julie Jewels party?"

She's gone.

"What about that guy Craig," says Desmond.

"He's dead," says James.

"But he called me last week," says Desmond.

Craig is in.

"Jenny Lumet? Didn't she give up an acting career to work in a soup kitchen?" somebody asks.

Alig interrupts. "Can't we get into a little group without dishing on everyone?" Then he fans the imaginary flames with his arms.

The doorbell rings and about ten very young guys in boxy polyester club suits shuffle into the room. There's a lot of whispering, and one says, "We locked the keys in the car and it's running—do you have a coat hanger?"

A few leave to take care of the car, and the rest mill around on the other side of the room. Soon they start going to the bathroom in pairs.

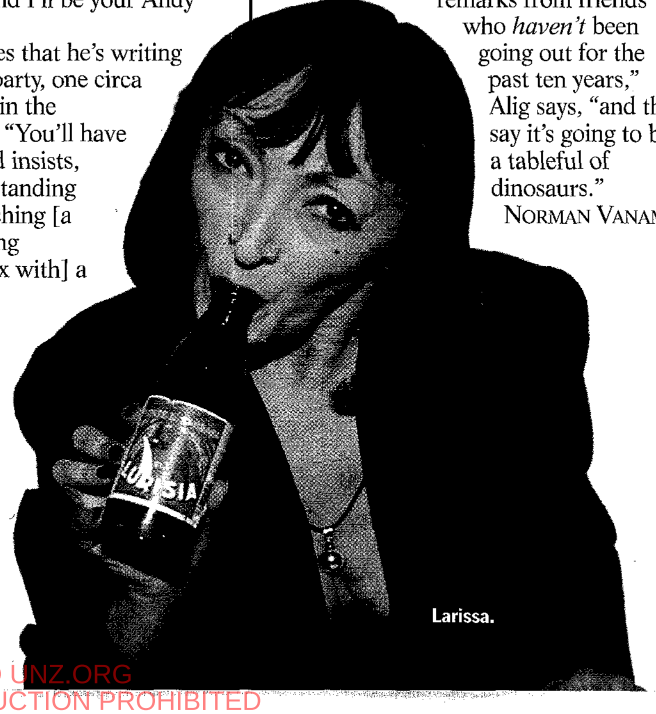
The Ten Year Club committee looks a little queasy, and in a moment Michael Alig suggests they forget The List and all go down to the Tunnel.

TWO WEEKS BEFORE THE DINNER, THIS WEDNESDAY AT LIMELIGHT

The List has grown by a hundred names; Lady Bunny and Julie Jewels are back on. That hasn't stopped the carping, though.

"I have been getting some snide remarks from friends who *haven't* been going out for the past ten years," Alig says, "and they say it's going to be a tableful of dinosaurs."

NORMAN VANAMEE



Larissa.

Photographs by Patrick McMullan

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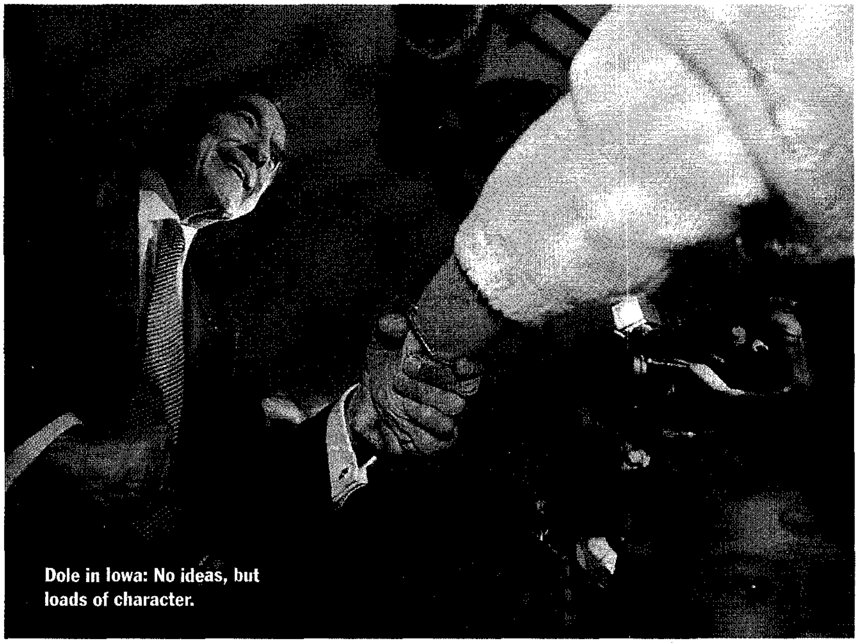
THE NATIONAL INTEREST JACOB WEISBERG

Bob's Your Uncle

The rapidly developing conventional wisdom is already counting Dole out. Don't buy it. His old-school message is compelling and, above all, real.

BOB DOLE HAS TO DRIVE through a whiteout and brave a 50-below windchill to talk to the guys in gimme caps at the Princess Cafe & Sweet Shoppe in Iowa Falls. And yet when he finally gets there, he sounds like a slow morning on *Meet the Press*. First he starts in on the farm bill. “The important thing now is to get the House to pass something and send it into conference,” he drones. He and his congressional colleagues are discussing “transition payments”; he hopes they will be able to “resolve some of the differences there.” Next, he moves to the flat tax. In response to the only fresh Republican idea of the campaign, Dole offers more legislative mumbo jumbo. The Senate Finance Committee has scheduled hearings on the Kemp Commission's recommendations. “We need to go through the process,” he says. “Then we need to make a decision after we've had input from all over.” Process, input: Not only is this guy a monster of Beltway insiderdom, you think, but he's totally vision-thing-impaired. Bill Clinton will have him for a snack before lunch.


Dole in Iowa: No ideas, but loads of character.

But a few hours and a hundred miles later, the Bob Dole standing on a stage in Newton, the headquarters of Maytag, next to a life-size cardboard cutout of the loneliest man in the world, couldn't be more different. “I don't feel quite like the Maytag repairman. Only two weeks to go—I've got a lot of calls to make,” he says, warming up the crowd. Then, without warning, he launches into a pitch about why he should be president. “You want someone in the White House you can respect,” he says. There's no need for him to knock Clinton beyond that—the point is made. Dole talks about being Senate majority leader, drawing upon strange images of private pain. “To keep all those egos together is like trying to wrap cranberries with one hand. Ever try it? Big pile of cranberries. Ever try to hang wallpaper with one arm?” Dole says his formula for harmonizing all those egos and interests is simple integrity. “You gotta keep your word,” he says. “That's about all you have. And once you violate that, nobody's ever going to believe you again.”

Having broached the subject of his injury, Dole starts talking in as personal a way as I've ever heard him, about attending the fiftieth anniversary of D day. “I wasn't involved in D day; I was involved in Italy, which was about a year later,” he begins, “but I went over there [in 1994] because I wanted to see what it was all about.

“Fifty years is a long time. People forget about America. And I got to thinking when I got over there. I saw all these veterans and their families. A lot of them brought their kids and they brought their grandkids. And I said to myself, I bet those grandkids never thought of their granddad being 17, 18, 19, 20 years of age. You don't think about those things. But there they were. These 17-, 18-, 19-, 20-year-old dads and granddads 50 years ago were on the beaches and up in the air—all over the world. They were men and they were women, and they were young. And they were fighting for liberty and freedom. . . . And boy, if something makes you proud, it's to see the American flag and think about the sacrifice that a lot of these young men made. Could have been doctors. Coulda been working here, coulda been the Maytag repairmen. But their lives were snuffed out in the sky or in the sea or on the beach or something. And it seemed to me that we have an obligation . . . and I thought that maybe my generation—there might still be one more mission. . . . That's what I thought about, coming back and talking to Elizabeth. Maybe I'll try it one more time. So here I am in Iowa.”

The crowd bursts into sustained applause. Dole is choked up; I thought I saw a tear on his cheek. The moment is truly moving, the more so for Dole's usual reluctance to expose his feelings. And then you think: This guy must be the most underestimated man in politics. Republicans would have to be nuts to nominate anyone else.

We've bought into the notion that presidential elections are supposed to be about competing ideas, solutions, agendas. Bob Dole offers none of the above. If you had to distill a message from his speeches, it would be the one that Michael Dukakis marketed so unsuccessfully in 1988: “Competence, not ide-

Photograph by AP/Wide World Photos.

ology." What Bob Dole brings to the table is not a plan but a personal saga—biography, not ideology. For those who don't know it, the tale is beautifully told by Richard Ben Cramer in *Bob Dole,* a short book extracted from Cramer's big book about the 1988 campaign, *What It Takes.* The war story Cramer tells is not one of heroism but rather about duty, tragedy, and perseverance. Dole may lack ideas, but as he often puts it, he's been "tested." He's a walking *Book of Virtues,* offering to solve Clinton's "character" problem, or, more precisely, our problem with Clinton's character, once and for all.

Dole's appeal is not just his personal fortitude; it's the solidity of the values he palpably represents. Rather than trying to modernize himself to mitigate the "age issue," Dole deftly plays the nostalgia card at every turn. The great moment at the Princess Cafe comes when he gets done jawing about continuing resolutions and goes downstairs for a look at the lovingly preserved thirties soda fountain. "Just like the one at Dawson's Drug Store in Russell," he says, grasping the chrome tap with his good hand. "How do you make a soda?" someone asks. "When I made it for myself, it was three scoops," Dole shoots back. "Other people—two scoops." His wisecracking summons the lost sense of community that all politicians bemoan but few successfully convey. As Dole puts it later the same day, "Of all those Republican candidates, who do you want taking the oath? I think you'll choose someone who's had the experience, maybe had a little trouble in his life. Someone with roots in Russell, Kansas, where we didn't used to lock the door. We used to leave the keys in the car."

Dole's Republican critics like to accuse him of being too moderate. But Dole's effortless connection to the past marks him as *genuinely* conservative. Unlike the radical Gingrich, he has no vision of the fiber-optic, post-bureaucratic future buzzing in his brain. He wants to preserve the values and institutions that molded him, including old-fashioned federal programs that work. When he takes questions from reporters after an appearance at a seed-processing mill, a college-age woman asks him about student loans. After surveying the technicalities, Dole again speaks from the heart. "I'm a good example of somebody who got an education because of the government," he says. "I know how important it was to me and how important it is to young people. It was called the GI Bill of Rights, long before your generation." At his next appearance, he raises the GI

(continued on page 147)

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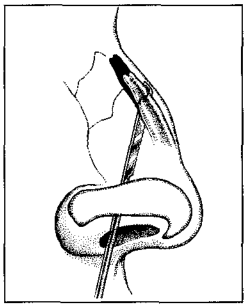
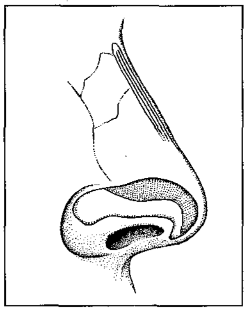
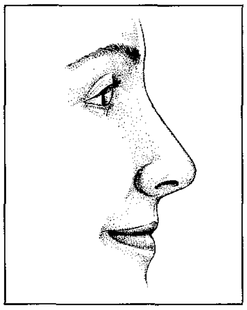


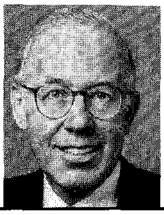
A large nose can be reshaped. The hump can be removed by means of an instrument inserted through the nostril. The excess bone is removed leaving a more attractive profile.



A broad or long nasal tip is narrowed and shortened by sculpting the cartilage around the tip of the nose. Shown here by the shaded area. No external incision is needed.



The result is a more pleasant facial appearance. The nose is more attractive and has a natural look in proportion to the face.



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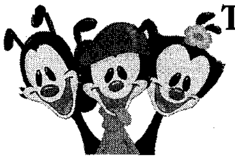

Animaniacs
February 10
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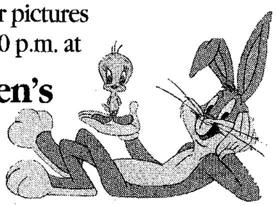

Bugs Bunny & Tweety Bird
February 11
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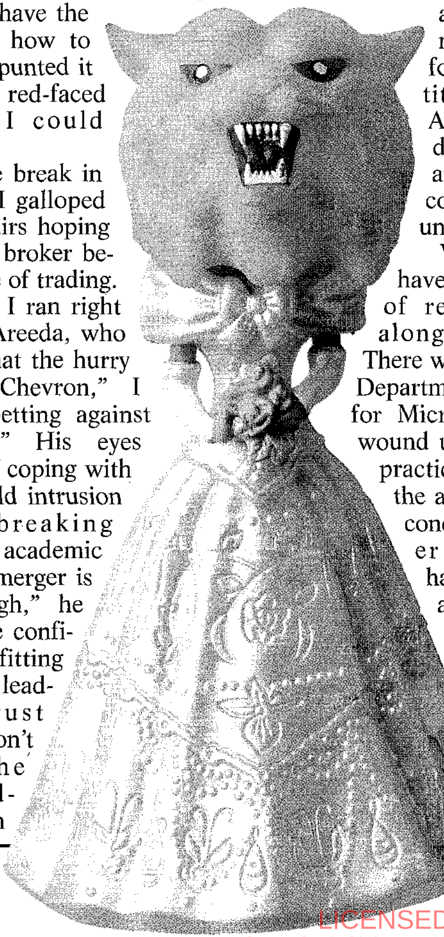
Monopoly Money

In an era when trust-busting seems extinct, Mattel/Hasbro could create a toy tyrannosaurus—and an inflationary monster.

MY FIRST REALLY BIG HIT came twelve years ago at Harvard Law School. I was frantically trading Gulf Oil stock, betting that the Justice Department would never allow it to merge with Chevron. It didn't take Louis Brandeis to figure that two of the Seven Sisters would never be allowed to combine. Hey, wasn't antitrust all about the breakup of Standard Oil?

Inconveniently, my antitrust class fell smack in the middle of my trading hours. I hadn't attended the past three sessions, and I figured with finals approaching, I'd better drop in. My professor, Philip Areeda, must have spotted me out of the corner of his eye, because when that Socratic-dialogue thing they do at Harvard started up, the ever-droll Areeda peered into the bleachers and remarked how nice it was that Mr. Cramer had stopped by. He proceeded to ask me a question that I didn't have the faintest idea how to answer, so I punted it with all the red-faced bonhomie I could muster.



During the break in the session, I galloped down the stairs hoping to get to my broker before the close of trading. In my haste, I ran right smack into Areeda, who asked me what the hurry was. "Gulf-Chevron," I said. "I'm betting against the merger." His eyes blinked, as if coping with this real-world intrusion suddenly breaking through the academic haze. "That merger is going through," he said with the confident tone befitting the nation's leading antitrust scholar. "I don't believe the Reagan administration thinks it violates antitrust." Startled, I paused. Could I have just stumbled on a gold mine? "Professor Areeda," I gasped. "I'm going to leave this room, pick up the phone, and bet every penny I have that you're right. Are you sure?" He looked at me sadly. "I'm quite certain," he said with the glumness of one who feared a life's work may have, under a Republican administration, become irrelevant.

I bolted for the phones, placed every last ounce of my margin borrowings on Gulf Oil April calls, and quadrupled my money two days later when the Justice Department gave its nod to the merger of the two oil giants. That conversation paid for law school and may be the only remunerative benefit my three years in Cambridge produced.

I'll never find out whether Professor Areeda was wise or merely clairvoyant. But when he died last month, I thought of the scorn this anti-monopoly grand master clearly felt for Reagan's antitrust division. And he probably didn't foresee that antitrust law would continue to be gutted under the Democrats.

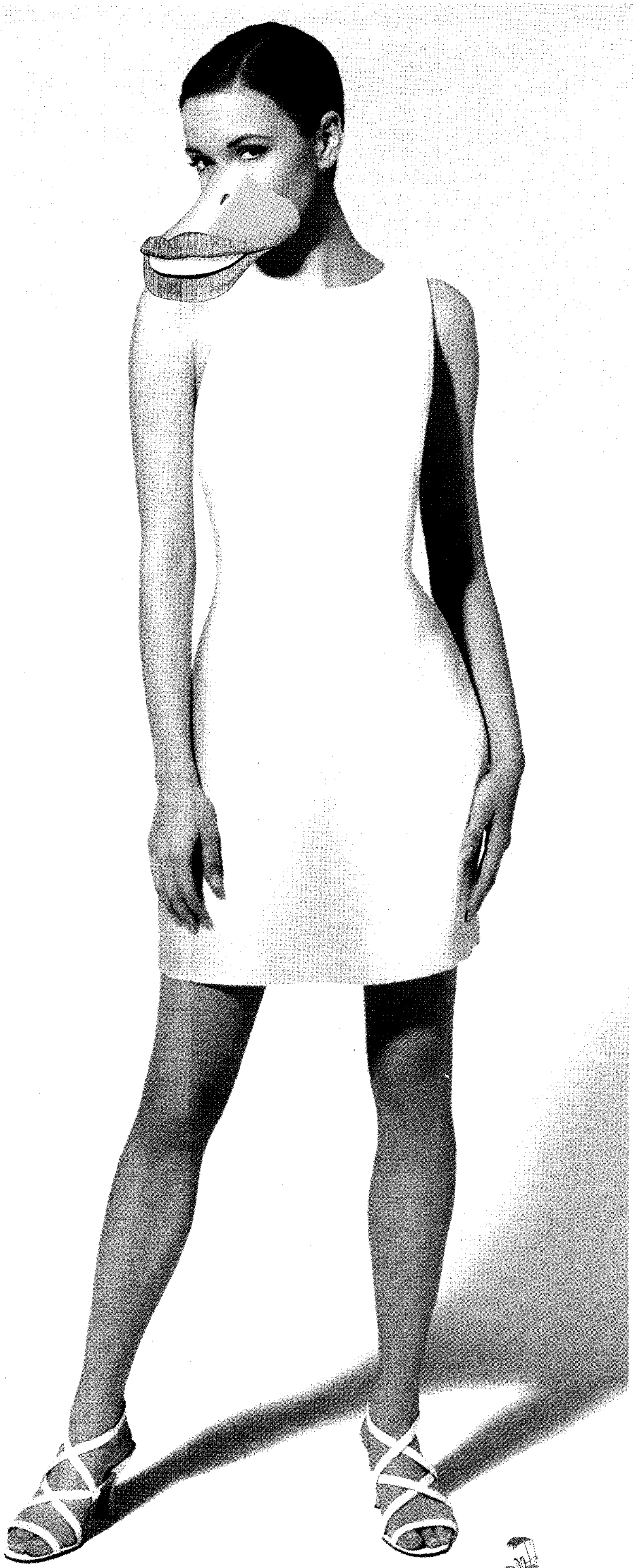
We certainly have had plenty of recent signs along the way. There was the Justice Department's rollover for Microsoft, which wound up addressing practically none of the anticompetitive concerns its smaller competitors have been howling about. Then the easy blessing of the Disney–CapCities/ABC combination. And then the anointing of the union of two fierce tissue rivals: Kimberly-Clark and Scott Paper. Most recently, it was the quick approval of the combination of the two leading disk-drive companies, Seagate and Conner Peripherals, in a deal that shareholders okayed last week.

But this entire trust-busting breakdown pales before the possibility that the government might sanction the marriage of Barbie (Mattel) and Mr. Potato Head (Hasbro). Last Friday, the two-company dance continued, as Mattel said it was pulling out of the deal because of Hasbro's resistance. But the market hadn't given up the idea that the merger might happen. If it does, we lose. I don't care how you define the toy market, whether you include Sega, or Brøderbund, or even sporting goods or personal computers, for that matter. I don't want to hear about synergies and cost savings and slimmed-down methods of distribution. How about common sense? The colossus created by the merging of the No. 1 and No. 2 toymakers will be able to go to a Toys 'R' Us or a Wal-Mart and virtually end the progress large-scale stores have made in wringing concessions out of individual suppliers. In short, it is ludicrous to believe that any benefit to the toy consumer can come from the union of these two hard-bitten competitors. Nevertheless, I'm confident that Justice would look the other way at a Mattel bid, and last week I was betting on it, trying to make a buck despite my philosophical objections.

For some unknown reason, the Clinton Justice Department is sticking with the

James Cramer is a money manager who may have open positions and may trade in the stocks he writes about. Of the companies mentioned in this article, he owns call options in Hasbro and common-stock positions in Seagate, Procter & Gamble, and Microsoft. He can be e-mailed at jjcramerco@aol.com.

Illustrations by David Pohl.



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parameters outlined by the Reagan people. In spite of much talk early on about how tough antitrust chief Anne Bingaman was going to be on monopolists, the basic rule has been: If the industry isn't "highly concentrated," then the merger goes through. But there are two problems with that analysis. One, the universe, if too broadly defined, renders antitrust meaningless. Yes, software and video-game makers like the Learning Company and Nintendo make "toys," but Mattel and Hasbro are in a different category: one that now includes, basically, Mattel and Hasbro. This comes courtesy of a decade's worth of lackadaisical analysis by the government of anticompetitive toy mergers. In 1984, the authorities blessed the Milton Bradley merger with Hasbro because competitors included Fisher-Price, Kenner Parker, and Mattel. Later, they allowed Kenner Parker to merge with Hasbro because there were Fisher-Price and Mattel to contend with. Then they signed off on the Fisher-Price merger with Mattel because that left Hasbro and Mattel to compete with each other. And here we are. But if this merger goes through, we are out of players in the $20-and-under toy business—that is, the mass market for kids under 12—who have any ability to compete with each other. Therefore Mattel, after years of price-cutting to stay competitive with Hasbro, can begin to raise prices. And my guess is that Mattel will, simply because it can.

More important, the whole Reagan Justice model is now out of date. Unlike in 1981, we live in a world dominated by superstores: Wal-Mart, Toys 'R' Us, Target, Baby Superstores. We may not like to shop at some of these places rather than at the old family toy store, but we do—they're cheaper. These *Über*-retailers have clout. They force behemoths like Hasbro and Mattel to keep prices low by pitting them against one another for aisle space. If we take away the megastores' leverage and switch the balance of power to the toy manufacturers, I predict we will see an inflation spiral for consumers that rivals that of the absurd Jimmy Carter years. The main cause of prices staying low at the consumer level these past ten years is the rise of the superstore. But no superstore could take on Mattel-Hasbro, and prices would be ratcheted up—not just for that inexpensive gift when your kid is going to a birthday party but for the most basic of staples: Christmas toys. Maybe the retailers would absorb part of the increase, but inevitably the consumer will wind up paying.

Although early reports said that Hasbro was worried about antitrust concerns, we've since learned from press reports that the two companies initially had friendly talks, which means to me that lawyers from both companies weren't overly concerned that the antitrust laws would be a barrier. That is testimony to how far down the slippery slope we've plunged. The only real hope in blocking this deal is the inquiry period, during which the Justice Department hears from suppliers and customers to determine who is opposed to the deal. If you are a company that licenses its products to Mattel or Hasbro, or just a kindly old inventor trying to bring your imaginative new toy to market, you're unlikely to have much oomph when there's only one place to go. But if you speak out during the inquiry period, you've got to fear a backlash, because if the deal goes through, you may have seen your last check from the toy biz. Because of that implicit threat, and it may be merely implied—no one has told me in so many words that Mattel will put the screws to suppliers—the potential dissidents will meekly go along with the merger. I also wouldn't want to be in the shoes of any

AV
the essence of imagination
A Parfum by Adrienne Vittadini
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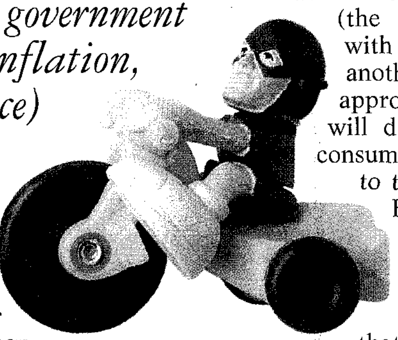
complaining toy retailer, save maybe Toys 'R' Us, for the same reason: You don't have much of a toy business if you're not selling Barbie, G.I. Joe, Monopoly, Crayola, Playskool, and on and on.

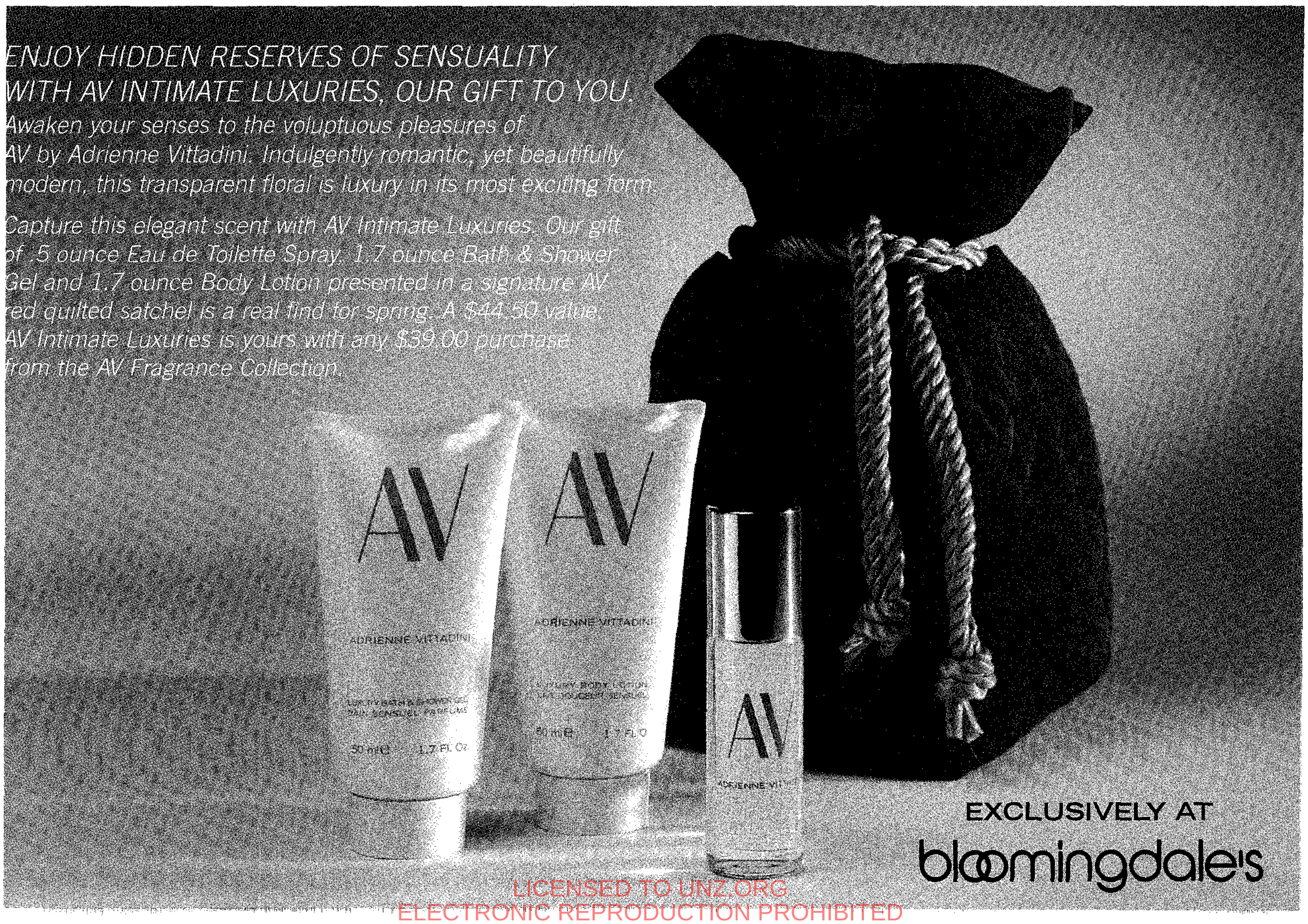
While I'm no Areeda, I take my cue from a simple review of previous mergers. Take the Scott Paper–Kimberly-Clark deal: Last time I looked in the supermarket, Scott and Kimberly were duking it out with coupons, rebates, anything they could use to gain space in the aisle and market share. Some also-ran companies have a couple of feet of space, such as Marcal (a biodegradable offering), but the war is between Scotties and Kleenex. I would bet that once this deal closes, the price of tissue will go up, after years of low prices ensured by serious competition.

> *"It doesn't do any good to have one branch of government (the Fed)* **fighting** *inflation, and another (Justice)* **fueling** *it."*



The same goes for the innards of a personal computer. If you hack open your box, you'll probably discover a disk drive made by Conner, Western Digital, Seagate, Quantum, or Maxtor. This ferocious competition has kept disk-drive prices going down for years, no matter how souped-up the drives get. But next month, Conner, the No. 2 player historically, will merge with Seagate, long the industry leader, to form a powerhouse that could lead to price "rationalization"—meaning the end of the price wars. (I bought shares of Seagate because of this improved price prospect.) The higher drive prices probably will be passed on by the computer makers, just as they were when the prices of D-RAMs escalated, and if you're a computer buyer, you'll lose out in the end—unless you're a Seagate stockholder.

I'm not a small-is-beautiful-ite. I'm not arguing against consolidation. Some mergers make sense, as in banking, when new technology and economies of scale—despite the human misery of job losses—will make banks deliver their services more efficiently and cheaply, which is a good thing. My big worry is the same one Teddy Roosevelt had when he pushed for these laws in the early Standard Oil days: Too much concentration leads to too much pricing power. It doesn't do any good to have one branch of the government (the Fed) fighting inflation with high interest rates, and another (Justice) fueling it by approving combinations that will definitely lead to higher consumer prices. If we are going to take the Federal Reserve Board's mantra seriously, the antitrust division should join in the battle and get serious about keeping up competition that will continue to damp inflation. Otherwise, we can fully expect peace to break out in all the great price wars—Black & Decker vs. Stanley Works, Pampers vs. Huggies, the Marlboro Man vs. Joe Camel, and on and on. Taking heavy casualties from the truce would be, of course, us. ▬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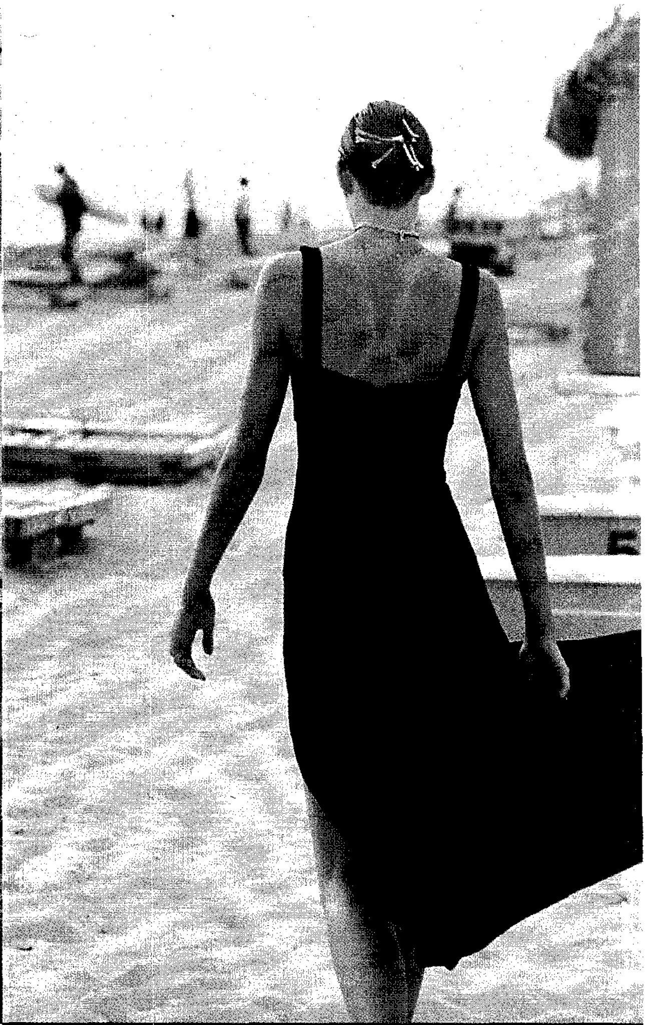
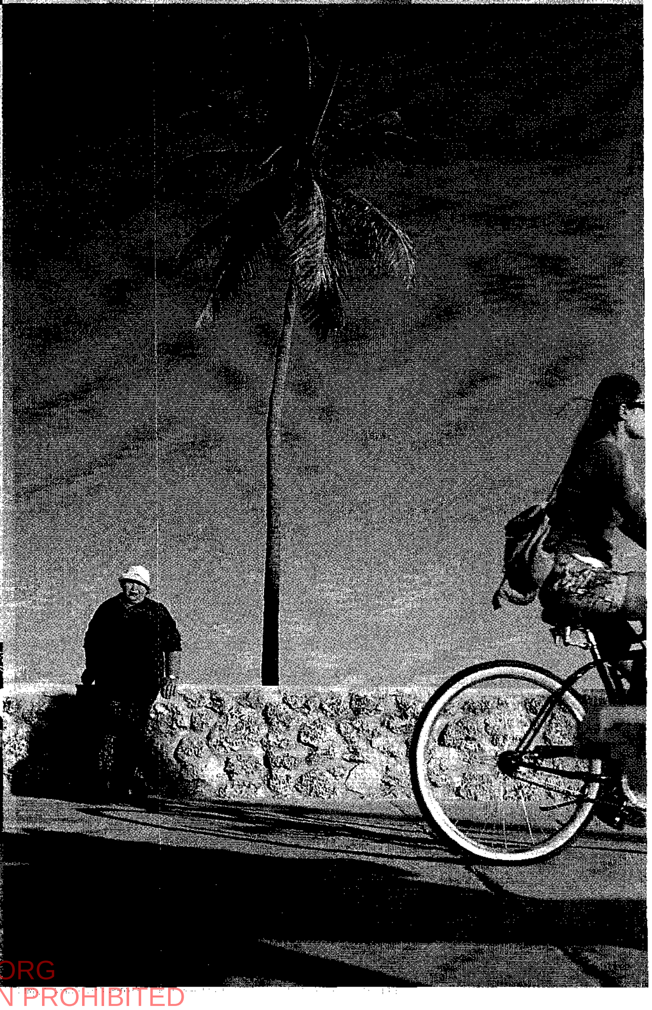




Photographs: clockwise from top left, Michael Mundy; Stewart Ferebee; Bastienne Schmidt; Brian Smith.

Escape From New York

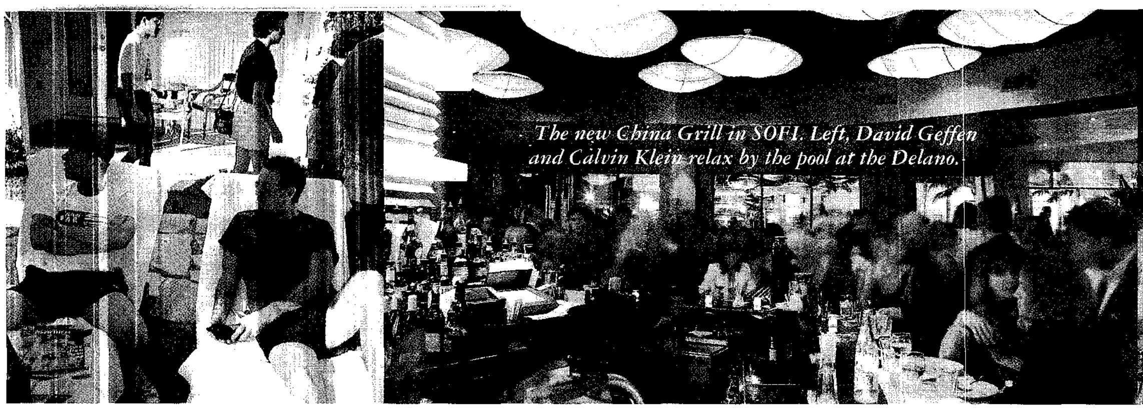
South Beach, Baby

It was touch-and-go there for a while, but Miami's Deco strip has hit its stride. By Beth Landman

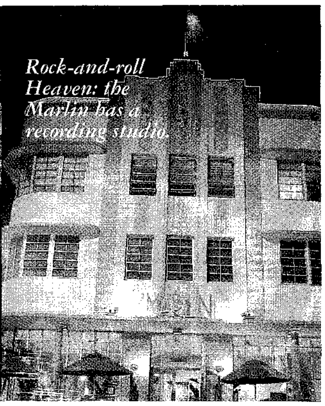
Clockwise from top left: The Delano's pristine rooftop; the beach at South Beach; Ocean Drive's main drag; tourists from New Jersey scoping out the Delano.

FROM THE START, THERE WERE SIGNS THAT SOUTH BEACH WOULD CRASH AND BURN JUST AS quickly as it had taken off. The Deco hotels that looked so genius in fashion photos were musty little flophouses on the inside. Room service was the impossible dream, and dining out an expensive adventure in masochism. There was nowhere to shop—unless one was in the market for T-shirts, visors, or thong bikinis. When bars serving 25 different varieties of frozen daiquiri started opening, it seemed only a matter of time before South Beach became Daytona. After three German tourists were murdered and several heavily hyped nightclubs failed, one sensed around 1993 that the party was over.

But the lull was temporary—a resort version of sophomore slump—and now South Beach is experiencing a boom seemingly far more enduring, and capital-intensive, than its first. Ian Schrager opened the district's first real luxury hotel, the Delano, last summer, and Jonathan Tisch of Loews Hotels has announced plans to build an 800-room high-end convention hotel. There are very good, very stylish new restaurants, like Bice Ristorante and Max's South Beach. Over at the formerly seedy Lincoln mall, News Cafe owners Mark Soyka and Jeff Davis have built $650-a-night "loftel" rooms complete with butler service and the haute New Age Kelly Van Gogh day spa. Five years ago, fashion was the only glam industry in town, but now Hollywood has set up camp:



The new China Grill in SOFI. Left, David Geffen and Calvin Klein relax by the pool at the Delano.



Rock-and-roll Heaven: the Marlin has a recording studio.

Last year's revenues from feature-film production were close to $60 million. The music industry is moving in, too: MTV runs its Latin American operations out of South Beach; Sony Music has opened offices there, and Warner is about to.

Just last year, the stretch of South Beach now occupied by China Grill, Miami's restaurant of the moment, was desolate. Now the area's got its very own SoHo-clone acronym, SOFI, (South of Fifth Street), and German real-estate developer Thomas Kramer is building a swank residential high-rise. The China Grill itself is twice as big as its sprawling New York branch, seats 400, and is pretty much constantly booked two weeks in advance. Patrons crowd the bar and ogle Jack Nicholson and Oliver Stone smoking cigars at a corner table. It's the high-flash, big-ticket eighties all over again. Which makes sense. As friend-of-Madonna Ingrid Casares, who just opened the nightclub Liquid (with Chris Paciello), points out, "What's *not* eighties about South Beach? People go there to flaunt their wealth."

They're flaunting it plenty at the Delano, Schrager's most impressive effort to date. White diaphanous drapery flows 30 feet from the ceiling to polished mahogany floors. A rickshaw is upholstered in French brocade, chairs are painted with smiling rajas, and the rooftop bathhouse is tranquil and luxe. Brian McNally runs the hotel's Blue Door restaurant, which is co-owned by Madonna. In a city plagued by lime-green overkill and Deco cute, its simple, elegant, intensely modern style is bracing.

"I didn't mean to make the Delano trendy; I meant to make it sophisticated," Schrager says. He *has* brought in some big names—in addition to Madonna, party hound–fitness boy David Barton, who runs the gym—to give the place juice, but he maintains that it was a business decision. "I know the New York crowd, but I don't know the people in Miami," he explains. "I wasn't taking any chances. I wanted to bring it to that critical mass, and they were my insurance policy."

One problem with this method is that it lures a steady stream of less-than-critical masses who crowd into the lobby at night to gawk. Causeway couples make out on Philippe Starck's pristine vanilla chaises and photograph each other lying on fur throws. "Not *just* does Madonna own a piece of it, but it's *gorgeous*," volunteers a lobby regular who lives in Boca Raton by way of South Jersey. "Only top-class people come here." Schrager considered dealing with the unwanted visitors by locking the front door and giving guests keys to the lobby—"like they do at many world-class hotels," he claims—but was attacked in the local press for the scheme. "Whenever I have any kind of policy, people say it smacks of elitism," complains the co-founder of Studio 54.

Schrager has also raised the hackles of Kenny Zarrilli, owner of the Raleigh hotel, which used to attract the glamour crew before they deserted it for the chicer Delano down the street. "They said that Ian went to the four corners of the globe in search of inspiration," says Zarrilli. "I said, 'Yeah, more like one block away.' "

"The Raleigh was great, but it didn't have enough services," counters Casares. "Donatella Versace checked out in twenty minutes and went to the Fontainebleau."

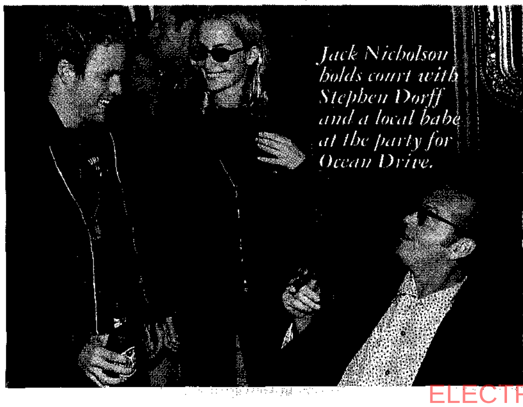
Despite the pure *cool* of the place, and the buzz, the reactions of those who've stayed at the Delano are mixed. "The rooms are simple, fresh, and clean—no complications. You feel like you're at a resort, not some old apartment building. Now I know why my great grandmother loved it here," says *Late Show* executive producer Robert Morton. Talent agent J. Michael Bloom wasn't so impressed. "I slipped on my ass on those linoleum floors when I went from the shower to answer the phone," he says. "And my ocean-view room! I had to move a plant to get to the window and threw my back out craning to see the water."

And as any New Yorker who has coped with the Royalton's marvelous but confounding bathrooms understands, Starck's interior-design genius has a classic downside: Function suffers for form, sometimes comically. If, for example, one stands at Blue Door's entry to the patio for a period of time, one will witness patron after patron stumbling on the unobtrusive step at the entrance, then impaling himself on the small black minimalist sign that warns, WATCH YOUR STEP.

But stylishness always exacts a price, and so even denizens of old-money Miami—who rarely venture into Rollerblade territory—have adopted the Blue Door as a lunchtime haunt. And in general, as South Beach gets less kitschy and more decorous, the line between newcomers and the city's more established society becomes blurred. In January, *Ocean Drive*, South Beach's flash glossy, held its anniversary bash on seriously exclusive Fisher Island. (Likewise, the boom is having its impact on other parts of Miami. Real-estate developer Lloyd Goldman's spiffy update of the old Eden Roc has successfully lured some of the happening crowd *away* from South Beach).

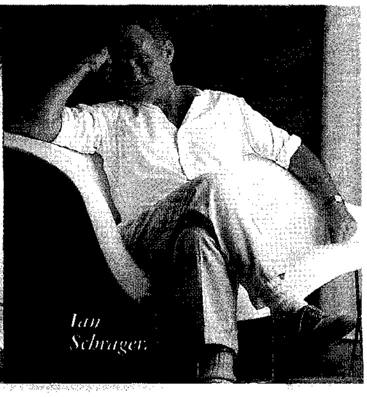
Which is not to say all the kinks are worked out. South Beach's service industry is still less than adequate. "Fawlty Towers would be considered a perfectly well-run hotel here," deadpans McNally. "We are trying hard to get the staff to live up to the visuals of the hotel," adds Schrager. Still, there is a pervasive feeling that something like permanence and high style have won out over cheapjack ephemera. "South Beach could have become Bleecker Street," says McNally. "Instead, it's become Prince Street." ■

Photographs: top, left to right: Patrick McMullan; Brian Smith; Lorne Clark/Photonica; bottom, left to right: Patrick McMullan; Brian Smith (2).



Jack Nicholson holds court with Stephen Dorff and a local babe at the party for Ocean Drive.

The Garden Loft at Mark Soyka's "loftel."



Ian Schrager.

The Short List

There is a surfeit of options in South Beach, and most are worth missing. A guide to the best.

HOTELS

Hotel Astor (305-531-8081/800-270-4981) • 956 Washington Avenue. *Newly refurbished, with nice-size suites, a cool bar scene, an excellent restaurant, and a freshwater pool.*

Century Hotel (305-674-8855) • 140 Ocean Drive. *Designers like Todd Oldham and Thierry Mugler flock to the haute tropical rooms with mosquito-netted beds and painted wood floors. Suites come with VCRs and fax machines.*

Delano (305-672-2000) • 1685 Collins Avenue. *Ian Schrager's monument to the new South Beach (see feature).*

Hotel Impala (305-673-2021) • 1228 Collins Avenue. *One of the few truly tasteful places to stay in South Beach. Mediterranean chic done by Wallace Tutt, who reconstructed Versace's oceanfront home; features carved pine beds, coral countertops, and ironed sheets.*

Marlin (305-534-2135) • 1200 Collins Avenue. *Music-industry types favor this Jamaican-influenced twelve-suite hostelry opened by Island Records's Chris Blackwell. There's a recording studio on the mezzanine, and guests like U2 and Aerosmith often hang out in the lobby and Jamaican rooftop bar.*

The Park Central Hotel (305-538-1611) • 640 Ocean Drive. *The best hotel on Ocean Drive proper, with stylish Deco décor, vintage photos, and a new L.A.-style juice lounge. And best of all, it's just steps from the beach.*

The Raleigh (305-534-6300) • 1775 Collins Avenue. *Polished wood, terrazzo floors, and forest-green-velvet couches set the cool tone at this hip-but-lower-key-than-the-Delano hotel, with bedside controls for the VCR, stereo, and radio and a famously spectacular pool. The 24-hour coffee bar comes in awfully handy.*

Tiffany 8th Street and Collins Avenue. Opening December 1996. *Tony Goldman's 65-room spa hotel will offer a rooftop pool and a Ralph Lauren–esque 'Out of Africa' motif.*

Van Dyke (305-534-3600) • 846 Lincoln Road. *Only two rooms, but what rooms! The 2,500-square-foot "SoHo" lofts have awe-inspiring city views. Just upstairs from Van Dyke's jazz bar.*

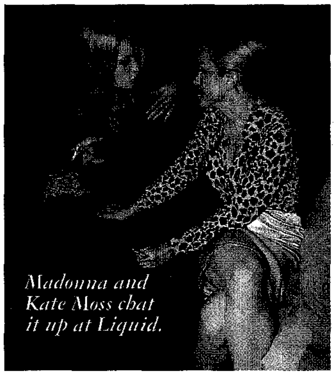
HEALTH & BEAUTY

Agua (305-674-6100) • at the Delano. *Men can't help feeling a tinge of jealousy as women disappear up to the rooftop bathhouse at the hotel for salt scrubs, algae body masks, shiatsu, aromatherapy, and other equally fabulous indulgences.*

Club Body Tech (305-674-8222) • 1253 Washington Avenue. *The classes here are tough, the equipment state-of-the-art, the trainers no-nonsense. And no one even blinks when Madonna or Cindy Crawford straddles a neighboring bicycle. The ultra-toned crowd, however, can be slightly intimidating.*

David Barton Gym (305-674-5757) • at the Delano. *Cushy white chairs contrast with steel Cybex machines at David Barton's southern branch. The giant-screen videos are fun, too.*

Spa of Eden (305-674-5585) • 4525 Collins Avenue. *The Eden Roc's glass-enclosed spa provides aerobicizers with a full view of the sand and surf. The herbal waterfall's gone for now, but Spa of Eden does offer a range of massage options as well as access to a private beach.*



Madonna and Kate Moss chat it up at Liquid.

Fontainebleau (305-538-2000) • 4441 Collins Avenue. *Featuring the rock grotto that started it all, this Hilton affiliate offers guests a full-service, 40,000-square-foot spa. The clientele, which ranges from old-timers to the newly holistic, expects a little of everything: massages, aroma wraps, and aerobics classes, plus Adrien Arpel facials and algae body wraps.*

Oribé (305-534-3114) • 900 Collins Avenue. *The man who has froofed many a supermodel drops in once a month for appointments, but for the other 30 days, this fish-tank-like salon focuses on haircuts and highlights for the South Beach crowd.*

Matthew Tracey (305-841-1252), *massage therapist and acupuncturist. Tracey offers clinical nutrition, Chinese medicine, and homeopathic medicine to a faithful and very high-profile following.*

Kelly Van Gogh (305-538-7661) • at the Van Dyke. *This three-month-old salon already has almost 700 clients, who come for individualized foil wraps and a whole-body approach to beauty. Owner Kelly Sarner offers not just cut and color but massage, aromatherapy baths, and the best pedicure in Miami.*

RESTAURANTS

Astor Place Bar & Grill (305-672-7217) • at the Astor. *Caribbean cowboy cuisine might sound dubious, but it's quite good. Try corn-crusted yellowtail snapper or the stack of wild-mushroom pancakes with balsamic syrup at this indoor/outdoor kindly lit bistro with piano bar.*

Biz Bistro (305-931-8448) • Aventura Mall, 19575 Biscayne Boulevard. *Expect celebrity sightings at this 200-seat jazz-themed retro bistro opened by New Yorker Tommy Baratta, whose day job is as Jack Nicholson's assistant. Osso buco and short ribs in broth prepared by chef Marc Poidevin, formerly of Le Cirque.*

Blue Door (305-674-6400) • at the Delano. *Madonna's a partner at this extra-cool spot reminiscent of '44' in Ian Schrager's new Delano hotel. The Blue Door has an adventurous but elegant menu that includes pumpkin soup with white-truffle essence and open-face rabbit raviolo.*

China Grill (305-534-2211) • 404 Washington Avenue. *"Global" fare for the Miami power crew. The broccoli-rabe dumplings are sumptuous, the Peking-duck salad already legendary, and the fried spinach—well, innovative.*

Les Deux Fontaines (305-672-7878) • 1230-38 Ocean Drive. *Assistant manager Khalil El-Daher is better entertainment than your dinner partners at one of the better spots on Ocean Drive. Great for alfresco lunch, but be prepared for a, um, leisurely meal.*

Lucky Cheng's (305-672-1505) • 1412 Ocean Drive. *The Miami installment of this somewhat notorious, drag-queen-staffed kitsch palace is long on camp and fun for a drink, but skip the uneven "Chino-Latino" cuisine.*

Max's South Beach (305-532-0070) • 764 Washington Avenue. *Home of the chocolate martini (it's really good), this stylish forties-era dining room remains one of the hipper spots in town. Chef Kerry Simon cooks tandoori salmon, barbecued smoked-duck enchiladas, and maple-grilled rib eyes with buttermilk onion rings.*

Pacific Time (305-534-5979) • 915 Lincoln Road. *A bit of L.A. style in a restaurant that has for the past several years offered the best food in South Beach. Asian-influenced fare includes such items as sweet sake-roasted sea bass and Sichuan grilled black grouper.*

Raleigh Restaurant (305-534-6300) •1775 Collins Avenue, at the Raleigh. *Spa fare is offered along with heartier dishes like Moroccan barbecued swordfish and pork tenderloin with sweet-potato risotto at this still-hot dining room in the Raleigh hotel.*

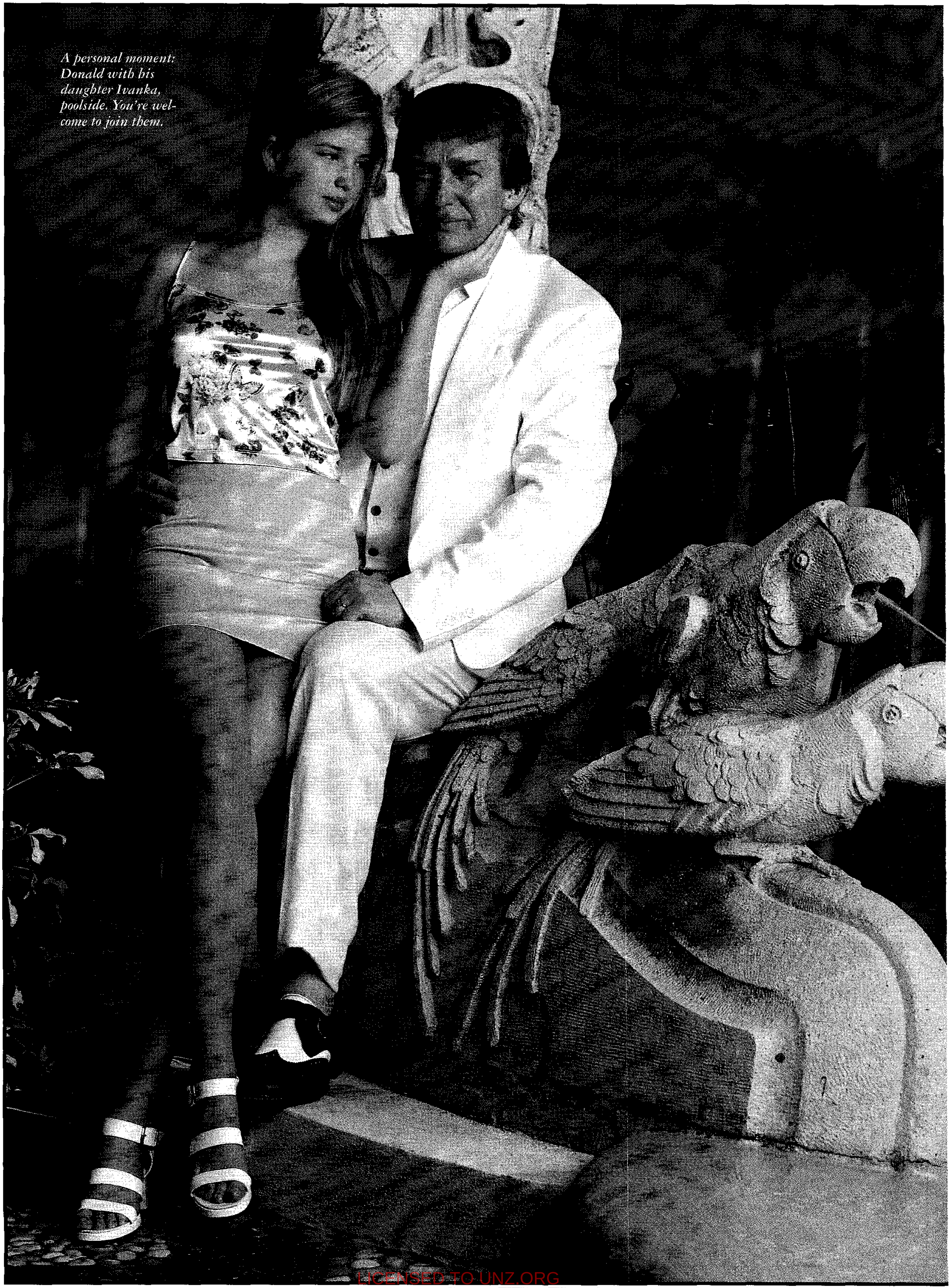
NIGHTLIFE

Bar None (305-672-9252) • 411 Washington Avenue. *The celebrity late-night destination of choice, with the toughest door policy in town in order to protect Sly, Michael Caine, and Billy Baldwin from the throngs.*

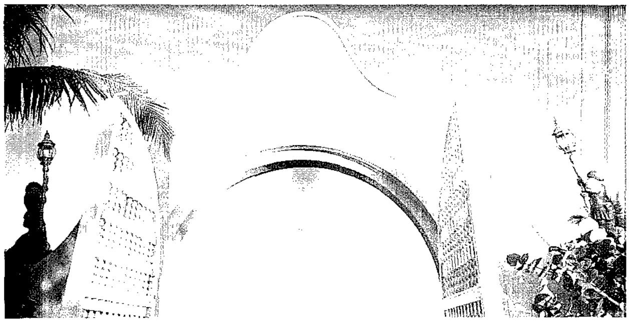
Liquid (305-532-9154) • 1439 Washington Avenue. *Ingrid Casares's wild, sexually mixed dance club. New Yorky only inasmuch as the doorman has pink hair.* B.L.

Roasted sea bass at Pacific Time.

Photographs: top to bottom, Brian Smith; Patrick McMullan; Brian Smith.



A personal moment: Donald with his daughter Ivanka, poolside. You're welcome to join them.



Escape From New York

Mi Casa Es Su Casa

Donald Trump spends the weekend with our lucky reporter inside Palm Beach's Mar-a-Lago Club, his first-classiest, best-people-iest, most-exclusive (and yet unrestricted) vacation home–cum–not quite a hotel. A spiel in three acts. By Lisa Birnbach

IN WHAT MUST CERTAINLY BE THE ULTIMATE EXPRESSION OF HIS PEOPLE-PERSONHOOD, DONALD J. Trump has transformed his extraordinary winter-vacation theme park, Mar-a-Lago, the 118-room estate built by Marjorie Merriweather Post and her second husband, E. F. Hutton, in Palm Beach in 1927, into the Mar-a-Lago *Club*. Here, he and wife Marla; young Tiffany; Marla's mother, Ann; and usually some of his children born of Ivana spend the weekend, surrounded by a few hundred of what would elsewhere be called strangers. Here they're *members*. Decent people who—for an initiation fee of $25,000 if they joined, some sight unseen, when the club opened last April; $50,000 if they joined by October 1995; or, as of last November, $75,000, plus the $5,000 annual fee (meals and personal services extra)—are able to have the run of Trump's house. Members get to come and go, seven days a week, from 8 A.M. to midnight. They can eat three meals at the club; swim in the swimming pool; play tennis or get a lesson on the one court; hit a few golf balls on the little nine-hole courselet on the fourteen acres facing the *lago;* sunbathe on the four acres facing the *mar;* rent a room for a night or more for themselves or a guest at $1,000 per day; play bridge with a professional every

PHOTOGRAPHED BY BRIAN SMITH
FOR *NEW YORK*

IS THAT GATE INCREDIBLE? THAT'S, LIKE, FORGE
IN AMERICA TODAY?" AND EVERYBODY SAI

Tuesday; or stage a private party. They can buy clubby Mar-a-Logoed cotton togs. They can be entertained by big-name entertainers every weekend. Kathie Lee Gifford! Jackie Mason! Carville and Matalin! They can stare at actual Trumps.

Content as this apparently makes the membership, one person is feeling that it could all be more wonderful. That man, driven "because I just want to make it even better," is adding five "hydrocourts," clay-top tennis courts resting on a shallow pool of water that will automatically moisten the surface around the clock. They will be open for play in April, by which time the second branch of the Greenhouse opens its doors with a condensed version of its Arlington, Texas, spa in what used to be Mrs. Post's servants' quarters. Future plans include a croquet court, beach cabanas, more suites, a marina, and a real, eighteen-hole golf course.

Come along as Donald Trump takes *New York* on a whirlwind and, of course, exclusive tour of Mar-a-Lago.

SCENE I

Donald and his department heads and contractors are taking their regular amble around the property. The scene resembles interns following the head surgeon during rounds.

TRUMP: I'm buying a really large piece of land right across the bridge in West Palm Beach, where—I don't know if I'm going to have them interrelated, but not necessarily a part of the club, but a big advantage to Mar-a-Lago members—where I'm going to build a world-class golf course. We have here the best dining, the best house. Because if you look at Bath and Tennis [the super-exclusive private club adjoining Trump's place], it's a different world. They're on five acres; we're on twenty acres. Their house was built in nine months; this took seven years to build. By the same person, by the way. And we're going to build a golf course that'll be phase two of, you know, what I'm doing. It may be as a separate club, but related as a sister to our Mar-a-Lago. But we have the best beach, because this was chosen originally. . . . I don't even know if you know this, but this house was chosen because of the beach, and we have the Intercoastal [Waterway]. Now, at some point we are looking at building a marina out at the Intercoastal. You are the first to know this, because the world is going to crack when they read this.

ALAN MARCUS, TRUMP'S P.R. GUY: I mean, are you sure you want this . . .

TRUMP: Yeah.

NANCI GABAY, THE CLUB'S EXECUTIVE DIRECTOR: Wait till the town finds that one out.

TRUMP: They'll hear this one way or the other. Eventually, they're going to hear big rumblings over there, and it might as well be through you [*New York*]. So we have a lot of things. We have the grounds. People—members come in and they just walk on the grounds, and they just go, "I don't believe I'm here." And just a lot of things.

NEW YORK: *And I guess it's your feeling then that the spa is going to be one of the most popular features of Mar-a-Lago.*

TRUMP: I think it's going to be great. I have a friend who's a very spoiled guy. He's a total spa guy. And he really doesn't, like, say lots of nice things about anybody. Calls me up the other day, and he said, "Donald, this may be the best spa in the country." And he knows all about the Japanese tub and the this and that. He said, "Nobody else has any of this stuff that you're putting in. What you're putting in, nobody has." You know, it's really like an oasis.

GABAY: Mostly every little blue tile has PLUS ULTRA on it, and that is Latin for "the ultimate." . . . I knew Donald for eight years prior—from Trump Tower [where Gabay ran the Cartier boutique]. And I said to him, "You want me to do this? I know nothing about the hotel industry except as a guest. I know nothing about food and beverage. I like to eat and drink and . . . Why would you want me?" He looked me right in the eye. He said, "You know luxury, and that's what I have here." And you know, he said, "I can get anybody to run a hotel." One day he said to me, "Nanci, take care of the landscape," and I'm looking and the landscaper says to me, "Well, do you want all annuals here?" And I said, "I'm from Manhattan. To me, an annual is 7 percent."

TRUMP: We're building a golf driving range here, which is great. Probably have to move one tree, but we're putting tees out there, hitting out into the yard, and we're going to have the great touring professionals coming and giving lessons to the members. The members won't know what's happened. You know what the members are going to say when they see [top-ranked golfer] Nick Price hit a golf ball? [Laughter] Holy shit!

MARCUS: They're going to say, "He hits it almost as good as Trump." [Laughter.]

ANTHONY BOULLE, THE TENNIS PRO: Those members have been well taken care of, our older set. They go out to dinner there, and they've got Marvin Hamlisch and the whole nine yards, but the younger members now are going to be really targeted and taken care of. I've asked to put a bar out here. "Mr. Trump," I said, "let's get a cash bar, please." He said, "You've got it." We're going to turn this pool area into a—more of a happening area for the young people. I'll guarantee you, it's going to be the hottest spot on Friday night.

I'm interested that there are so many

T. I SAID, "WHAT'S THE GREATEST PROPERTY
WELL, THE GREATEST PROPERTY IS MAR-A-LAGO."

young people who would spend that kind of money to join a club.

BOULLE: Well, it's their fathers, you know. They're the trust fund, you know, that type of thing.

TRUMP: [Standing near the proposed croquet court, discussing the planned "day cabanas"] Joseph Urban [the lead architect of Mrs. Post's estate] was a total genius. Joseph Urban is rated the greatest architect of the twentieth century, ahead of Frank Lloyd Wright. He designed the [old] Ziegfeld Theater. Unfortunately, it opened in 1927. They say to this day it was the greatest theater in New York.

RICK GONZALEZ, ARCHITECT: I was trying to keep a distance from the house, too. The benefit of the day cabanas, too, is they're going to have a spectacular view not only of the ocean but of the house itself.

TRUMP: I don't want those people looking right into my apartment. I'm going to have everybody looking into my room.

MARCUS: They're going to pay extra for that, Donald. [Laughter.]

TRUMP: Perfect! There's a level at which I love the concept of—but it still *is* where I *live*, so I don't know . . .

That's a lot of cabanas.

TRUMP: Well, that's nothing compared to what we're going to be—wait'll you see [the ballroom]. It's *brilliant*. I'm telling you, it's *genius*. And I know this because I deal with people. And I deal with architects all the time. They have zero talent. I can draw better than they can. And you know, drawing is an important part of being an architect, in my opinion. That [pointing at an architectural drawing of the ballroom rendered by Gonzalez's father, an architect] is one of the great hands of all time. Look at . . . I mean, to me, this is one of the great things I've seen, the detailing. And so we're doing the town a favor. That's on the record. We're doing the town a big favor by doing this. We're getting a really strong young membership. We're getting a lot of people coming in from Miami, too, because they want the security and the richness of Palm Beach.

TRUMP: Why aren't they giving us a great price on [exercise] equipment?

JERRY KATZOFF, OWNER OF THE GREENHOUSE SPA: I've tried. They—

TRUMP: Let me try. Just give me the head of the company.

MARCUS: They will end up paying Donald $100,000 for the privilege of him using their equipment.

TRUMP: No, I'll be honest with you. I know they gave you a good price. I'm telling you, if they're going to be in this house, they're going to get a lot of acclaim. It's going to be very important to them, and they should give us beyond a good price.

Can I ask you something? It seems like the members would be satisfied with what you have provided for them.

TRUMP: Correct.

Why are you going beyond that?

TRUMP: It's just a level of increase that nobody's ever been able to do before. It's a level of quality that nobody has ever reached. I just like doing it, you know; it's beyond economics, because I can't do any better with the club than I'm doing with the club. Now, the ballroom is an economic thing because you'll have big—you know, bigger weddings and so forth, but it's just a level of quality that nobody's ever attained. It ends up *becoming* economic, but I don't *do* it for that. It's funny. Just like, people come in, they say, "Oh, my God!" If it . . . you know, it goes to a level that it's not even questionable, and ultimately, it'll be . . . there won't be anything like this, and you can see that.

TRUMP: I also own the houses back there. I bought all the houses along Woodbridge. Vera Wang is staying there now, the fashion designer, and somebody else is staying, another fashion designer. But when I got the club—when I knew I was going to propose the club—before I did, I bought houses that were available next to it because it's just nice to have, but it's also great in terms of when you announce the club, they go up in value because, you know, it's demand.

I understand why you would turn this into a club.

TRUMP: I like the action.

I guess what I'm wondering is why you are motivated to expand it beyond a smallish number.

TRUMP: Because I always do it.

But unlike Trump Tower, which occupies an important corner in an important city, this is much more your house . . .

TRUMP: Correct.

. . . than 57th and Fifth.

TRUMP: Right. There I have the top three floors of the building as an apartment, so when you have the top three floors, you have total privacy.

Yeah, but this is still your house, and when Mar-a-Lago is fully realized as a club, you're going to have all kinds of people wandering around your property. That's the question I'm asking you, is why that doesn't —

TRUMP: This was built as a party palace. There's never been anything like it. There never will. You could never do it again. Even walls like this, I mean, you look at it. They're three feet of concrete, and you just couldn't do it. So this was built as this palace for parties and fun. In order to make it perfect, I'm doing these other things, such as the larger ballroom, such as . . . I mean, this ballroom is a gorgeous, perfect . . . but I'm going to make it something that nobody's ever seen before. But I'm going to make it beyond what anybody already has . . . for instance, adding the presidential suites, you know, out on the lawn, things like that. It just makes it even better. If it can get much better.

TRUMP: [Greeting his daughter Ivanka, who has just walked in] Hi, babes. My little girl was just doing a photo shoot. Boy, they really did your hair. Is my girl growing up? This is my little girl that everybody . . . this is the one you're hearing about that everybody is, like . . . I'm so proud. So how was your photo shoot, honey?

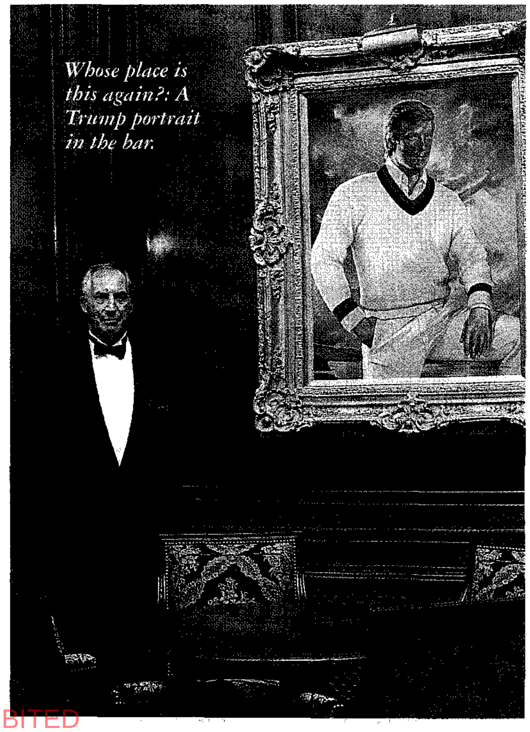
IVANKA: It was good. I got some Polaroids.

TRUMP: How was the photographer?

IVANKA: He was really nice.

TRUMP: Honey, this is adorable. Can I have these pictures of you?

TRUMP: [Approaching the beach] Here's the Bath and Tennis Club. Impossible to get in. When they built this addition, they wanted me to go in—they couldn't have built it without my approval very easily, anyway. I immediately gave them my approval. Everyone thinks I applied to get in and I couldn't. I can get in. I have a lot of—I think I can get in . . . you know, who knows until you really try it? But this section [of Bath and Tennis] right here is almost brand-new. When they built this a couple years ago, as the adjoining property owner, I had to give them my blessing. If I didn't, I could have delayed them for years. I could have said to them . . . just . . . I'm just giving common *(continued on page 165)*



Whose place is this again?: A Trump portrait in the bar.

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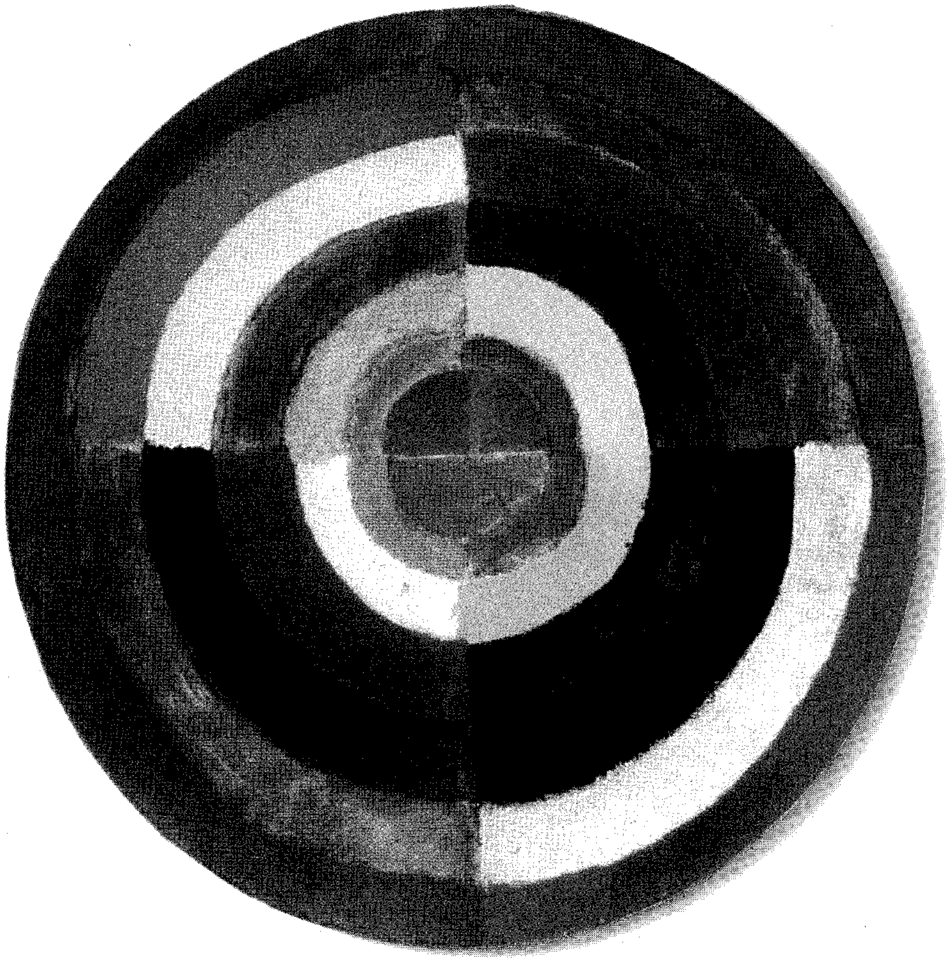
NO RISK.

NO ART.

Willem de Kooning, *Composition*, 1955, Solomon R. Guggenheim Museum, New York

Robert Delaunay, *First Disc*, 1912, Private collection, Switzerland



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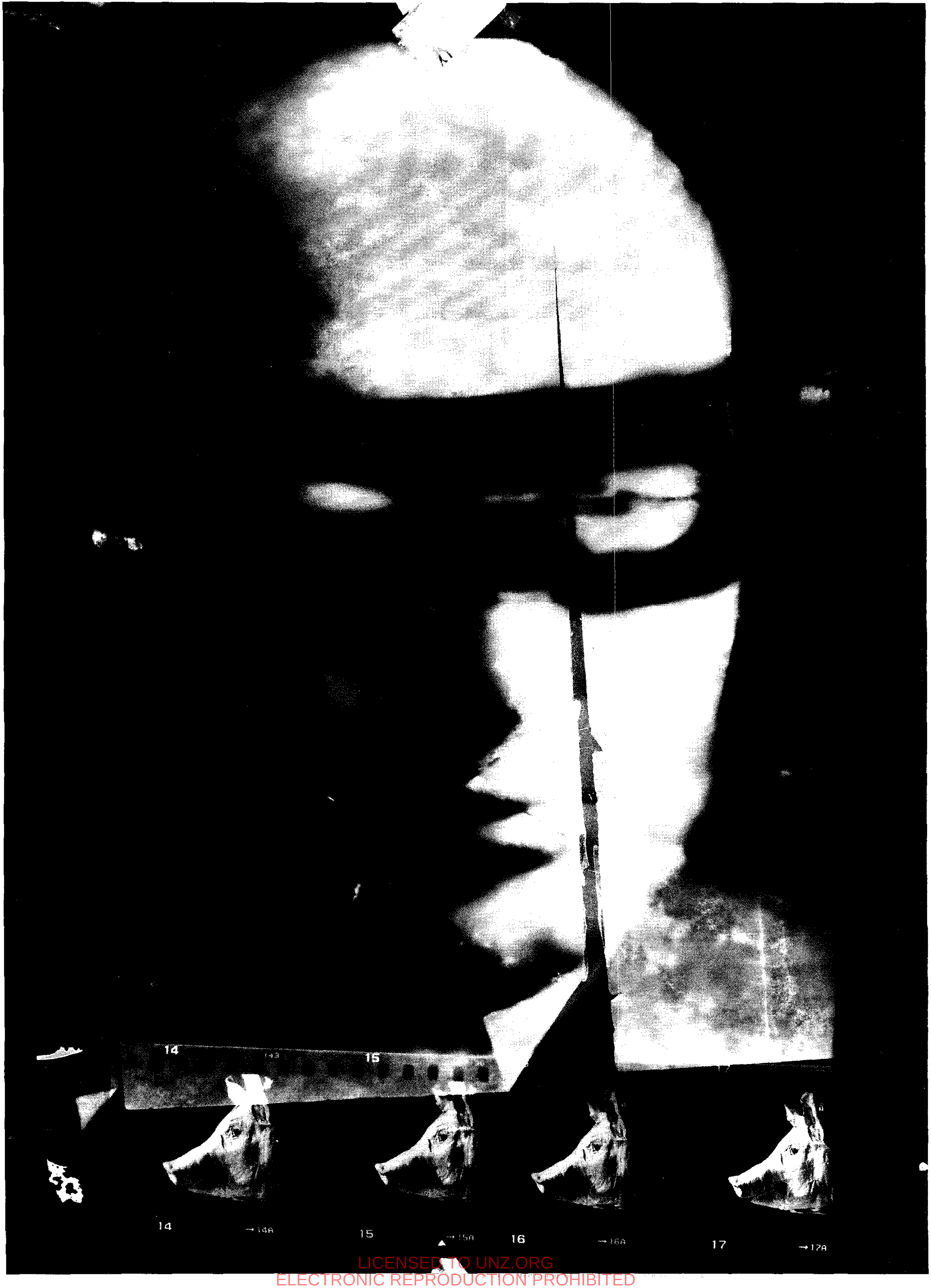
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WHO WAS USING WHOM?

BRILLIANT CON MAN MICHAEL BURNETT HAS BEEN ONE OF THE GOVERNMENT'S STAR INFORMANTS, INSTRUMENTAL IN REAKING THE PARKING-VIOLATIONS SCANDALS IN CHICAGO ND NEW YORK. BUT NOW HE'S ON TRIAL FOR ONE MURDER AND SUSPECTED IN SEVERAL MORE. IS THERE BLOOD ON THE GOVERNMENT'S HANDS? BY JOHN CONNOLLY

ON THE MORNING OF NOVEMBER 19, 1993, VALERIE VASSELL, AN ATTRACTIVE 32-YEAR-old single mother who worked as a nurse's aide, was ushered into the cramped, coffinlike lineup-viewing room of the Staten Island district attorney's office.

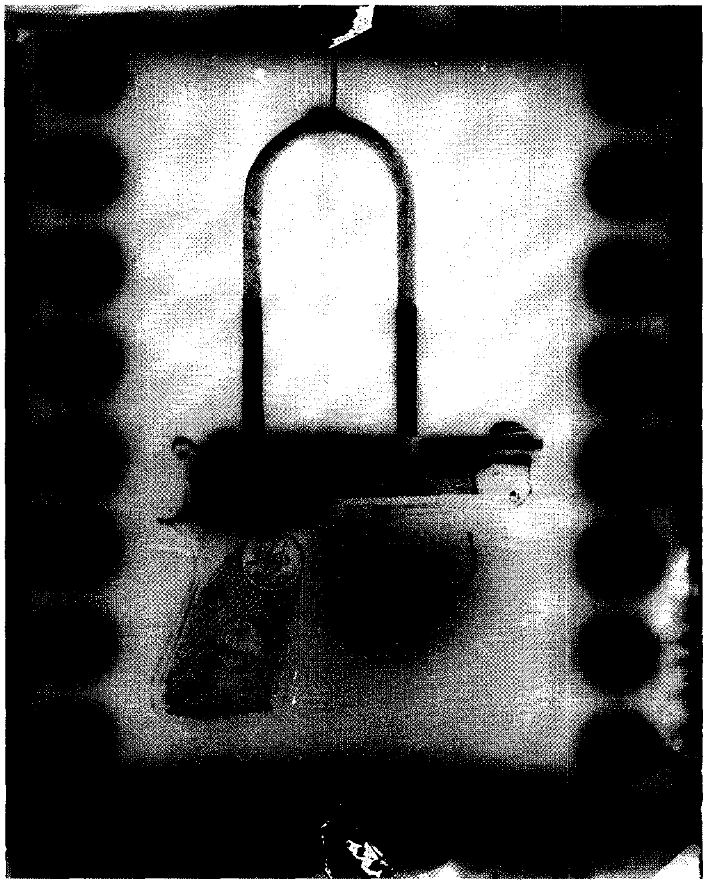
One of the six on the other side of the glass was a portly, bespectacled man with thin, mobile lips and a great slack expanse of double chin. His name was Michael Burnett, and the government knew him very, very well. Burnett had a criminal record dating back to the fifties. He'd been arrested seven months before in a

PHOTO ILLUSTRATIONS BY EXUM
FOR NEW YORK

“THE DECISION TO USE BURNETT WAS MADE AT

check-kiting scam, and Vassell, who in her previous job as a bank teller had gotten involved in Burnett’s scheme, was there to identify the man who offered to pay her to help deposit $1 million in Richmond County Savings Bank. Vassell had no trouble picking him out.

Soon, according to investigators, Burnett’s longtime friend and alleged criminal associate, 65-year-old entertainment lawyer Howard Krantz, visited Burnett in the Brooklyn House of Detention and passed him a piece of paper on which was written Vassell’s name and address. It may have been Valerie Vassell’s death sentence. Weeks later, on January 14, 1994, two men brandishing guns pushed their way into Vassell’s apartment in the West Brighton housing project; after herding her 13-year-old son and two women friends into an adjoining room, they shot the young mother once in the head, killing her instantly.



Mario Mattei, the assistant district attorney who is prosecuting the Staten Island bank-fraud case against Burnett, told me that six days after Vassell’s murder, he received a telephone call from Burnett’s longtime attorney Bill Aronwald, who last year came to national prominence as an on-air legal commentator for NBC on the O. J. Simpson case. “I hope,” Mattei remembered Aronwald’s saying, “that you are not holding my client unconstitutionally.” Aronwald’s implication was that without a witness—Vassell—the state had no case against Burnett.

Mattei managed to keep Burnett in prison, and a year later he got a break in the case. One of the shooters, Bradford Crute, has turned state’s evidence, and this week, Michael Burnett, as well as Howard Krantz and the alleged other shooter, Steven Brown, go on trial in federal court in Brooklyn for the Vassell murder.

The trial is liable to be the final chapter in an astonishing criminal career. Michael Burnett was a villain out of mystery fiction: highly intelligent, charming, equally at home with bankers and hit men, a man with a singular ability to turn any situation to his financial advantage, and also a man of stunning amorality. Investigators suspect he was involved in at least six murders. “In some respects he was like Anthony Hopkins in *Silence of the Lambs,*” says former assistant U.S. Attorney Ray Levites, now in private practice in Manhattan.

Most astonishing is the government’s complicity in Burnett’s career. The gifts that made Burnett a great con man were also eagerly sought by the FBI. Arrested on one charge or another over the years, Burnett would begin as soon as the cuffs were put on to negotiate for leniency in return for his services as an informant. Burnett attacked this task with entrepreneurial zeal, becoming a sort of Le Carré double agent, operating in a world of fixers and mobsters and municipal officials and city contracts, protecting himself by making himself indispensable. Even in this murder case, Burnett tried to make a deal, trading information for leniency, but this time (for about the first time) Eastern District U.S. Attorney Zachary Carter, who is prosecuting the case, didn’t take the bait.

Burnett was instrumental in sending to jail several officials in the late Chicago mayor Harold Washington’s administration and was a key figure in New York’s Parking Violations Bureau scandal, which sent Bronx Democratic leader Stanley Friedman to jail, drove Queens borough president Donald Manes to suicide, and, of course, helped to gild young prosecutor Rudy Giuliani’s reputation. Burnett’s criminal predilections and murderous reputation were known to his handlers, but they chose to look the other way.

BY THE TIME OF VASSELL’S murder, double-dealing was second nature to Burnett; his first stint as an informant for the government had been in 1964. The only thing he ever seems to have believed in was his own intelligence. “He always thought he was smarter than anyone else,” says former Manhattan assistant district attorney Murray Gross, for whom Burnett worked as an informant in the seventies and eighties, “and nine times out of ten, he was.”

Levites tells a story that sheds light on Burnett’s audacious operating style. Sometime in the late seventies, Burnett, who was working off a recent arrest by the D.A.’s office and had agreed to set up a mob guy in a stolen-bond deal, was given $10,000 for the transaction by prosecutors and placed in a Manhattan hotel room, with one of its detectives next door. Burnett was also equipped with a body microphone to record his conversations. “When the detective went to Burnett’s room in the morning,” Levites told me, “it was empty. Burnett had disappeared with the mike and our ten grand.” Burnett eventually turned up—without the $10,000 or the microphone; he claimed that he had been the victim of a burglary in his hotel room.

By 1971, the information Burnett had supplied to the law-enforcement community already had proved so useful that he was called upon to testify in the Senate’s McClellan hearings investigating organized

HIGHEST LEVEL," SAID U.S. ATTORNEY CONNALLY.

crime. Appearing before the subcommittee, Burnett, concealed under a hood and using the name George White, led the senators through a tangled tale of stock swindles and mobsters and "bodies planted like potatoes" in New Jersey fields. His talk, sprinkled with Yiddishisms and a sort of comic courtliness, was delivered in a let-me-tell-it to-you-straight manner that convinced the committee not only of the veracity of Burnett's information but of his essential goodness. Senator Charles Percy of Illinois told Chairman John McClellan, "I consider this witness one of the most valuable and helpful witnesses this subcommittee has ever had before it." Percy even recommended Burnett for a job with the New York Stock Exchange, to help "protect investors."

Michael Burnett had a gift for playing both sides of the fence.

When Burnett's testimony was finished, Percy asked him what he was going to do with his life now that the government was going to erase eighteen years of criminal records and give him a new start. "I really don't know, Senator," Burnett said, assuring him that whatever it was, it wouldn't be anything illegal.

Burnett passed on the stock-exchange offer and instead accepted his grateful government's much more lucrative offer of a spot in the federal witness-protection program, at that point changing his name to Burnett from Michael Raymond. (Burnett, the Brooklyn-born son of Sadie and Leo Rafaelowitz, a paint manufacturer, was following in the footsteps of his father, who after a number of brushes with the law—he was charged with passing bad checks—had changed the family name to Raymond.) The government relocated Burnett to Florida and gave him a $50,000 relocation fee plus $1,500 per month. Burnett also managed to have the government pay to send along one of his associates, an Englishman named Robert "Bobby" Dell, giving him a new identity, Robert Johnstone, and a substantial stipend. The two ignored the government's instructions to keep their heads low and instead lived the South Florida high life, tooling around in a Cadillac in search of new "business opportunities."

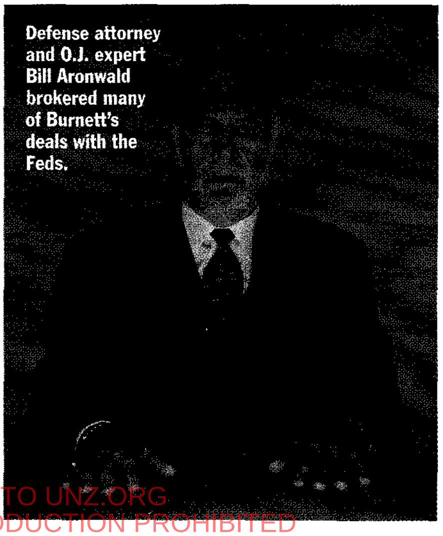
In 1975, Jean Kempinski, a woman friend, introduced Burnett to a 67-year-old divorcée named Adelaide Stiles, who, although giving the appearance of wealth, managed to get by on her dwindling assets and a small pension from her years as a Florida society columnist.

Burnett swept Stiles off her feet. Later that year, Stiles wrote to an old Radcliffe classmate in England that she and "my Mike, a nice, cozy, real person," were shortly traveling to Europe. Burnett arrived to pick her up on July 27. Adelaide Stiles was never seen again. Adelaide had invested more than $36,000 with Burnett, including one check for $6,000 that went into his checking account. Authorities would later learn that Burnett had paid Kempinski $8,000 as a fee for the introduction. "It was a con game to get her money," she would later tell the police.

In December of that year, Ralph Rapp, a twenty-year associate of Burnett's, told the FBI and the Fort Lauderdale police that Burnett had bragged of killing Stiles. Months later, an off-duty Miami cop, diving off the Florida Keys, found a suitcase with the name Adelaide Stiles on it and turned it over to the local sheriff, but it mysteriously disappeared before the Fort Lauderdale police could pick it up.

A dozen years later, in 1987, Fort Lauderdale chief of detectives Al Ortenzo would arrest Burnett for the murder of Stiles, but Aronwald flew in to represent Burnett, and after the state's chief witness, Vernon Frazier—another former prison associate of Burnett's—recanted his testimony, the charges were dropped.

IN EARLY 1979, BURNETT WAS ARRESTED BY federal authorities in New York for swindling Austrian businessmen out of $1 million in a currency-manipulation swindle, and to Burnett's horror, the unthinkable happened. A federal prosecutor refused to make a deal for his snitching services. But on the day his trial was to begin, Burnett, using a false passport, fled the country to meet with financial fugitive Robert Vesco in the Bahamas. A month later, Burnett was shanghaied by Bahamian authorities in Nassau and placed between two FBI agents on an airplane bound for Miami.



Defense attorney and O.J. expert Bill Aronwald brokered many of Burnett's deals with the Feds.

Upon his return, Burnett again sold the government on a deal and, with Aronwald's help, served only a little more than four years of a thirteen-year sentence, with much of his time spent working for the government. During those years, Burnett was under the supervision of Assistant U.S. Attorney Ray Levites. "The FBI sold Burnett as a sort of harmless rogue who could make cases," Levites said. Levites, however, conducted his own informal investigation, learned of Burnett's checkered history, and began to see Burnett as something else: a monster.

"Burnett was kept on a tight leash," says Levites. "When he was meeting people for us, it was in the custody of two FBI agents posing as his bodyguards."

Levites said he warned Burnett that the agents would shoot him if he tried to escape. "Dismiss the thought from your mind," Burnett said.

Burnett was paroled in 1983 and soon worked up a full plate of new ventures. For one thing, he developed a plan with two of his former inmates from Texarkana prison, Vernon Frazier (the man who had implicated Burnett in the Stiles murder) and Alan Varley. The three had received a tip from Frazier's mother, who worked as a housekeeper, that a Nashville insurance man kept a large amount of cash in his house. On the night of July 11, 1984, Burnett and Varley were arrested as they sat in a van outside the house; Frazier had got cold feet and gone to the FBI. In the van, police and FBI agents recovered a number of weapons, including a loaded machine gun equipped with a silencer.

Burnett, however, quickly changed the game. "Burnett was no sooner in the police car than he began to offer a deal to the Feds," says Levites. The deal Burnett began to lay out in the squad car changed the face of politics in two cities. It revolved around a company Burnett worked for, Sys-

Photograph: bottom, David Barry.

"HE MIGHT BE A GREAT CON MAN, BUT HE IS THE MOST DANGEROUS MAN I'VE EVER MET."

tematic Recovery Systems, a collection agency that bid for unpaid-parking-ticket accounts from various municipalities, often bribing officials to win the contracts. Why not, suggested Burnett, film these officials as Burnett bribed them?

Shortly afterward, Ray Levites received a call from the U.S. Attorney in Tennessee. *"Do not use this guy!"* he remembers telling the man, and went on to lay out Burnett's extensive criminal history. Burnett was suspected not only of killing Stiles but also in a double murder in Wisconsin, the disappearance of another widow, and the disappearance in Miami of two of his associates. To the Feds, though, Burnett's was an offer they couldn't refuse. "This decision was made at the highest levels of government," said Assistant U.S. Attorney Vincent Connally. "We brought everyone into the tent on this one."

Within days, Burnett's lawyer Aronwald was flying to Tennessee and Chicago to hammer out a deal. Instead of going back to jail, Burnett was installed in a luxurious suite in Lakepoint Towers on Chicago's Gold Coast, equipped with hidden cameras and tapped phone lines, where he set about wining, dining, and bribing Chicago's highest officials—nice work if you can get it. Twenty Chicago officials were indicted on evidence provided by Burnett. And tapes he made of Systematic Recovery Systems president Bernard Sandow paying a $5,000 bribe to Parking Violations Bureau head Geoffrey Lindenauer forced both of them to cooperate with the investigation, leading to Donald Manes's suicide and Stanley Friedman's conviction.

Adelaide Stiles called Burnett "a nice, cozy real person." Wrong.

WITH BURNETT ON THE TEAM, the government shielded him from the prying eyes of journalists and other law-enforcement agencies. In the mid-eighties, Gaeton Fonzi, a Florida journalist who has been writing a book on Burnett, was working on a story about the 1975 disappearance of Adelaide Stiles when he stumbled upon the fact that, contrary to what the Feds were telling Florida homicide cops, Burnett was not in prison but was working for the government.

When Fonzi's discoveries came to the attention of Burnett's handlers, an FBI spokesman called Fonzi and asked him to hold the story until he could have an agent fly down and explain the situation. "A few days later," Fonzi told me, "the special agent in charge of the Chicago office flew in and offered me a deal." In return for holding off on the story for another 90 days, the government promised to release its files on Burnett to the Fort Lauderdale police, with whom Fonzi had a close relationship, as well as give Fonzi access to the Systematic Recovery Services sting in Chicago.

Fonzi agreed to the deal. When the 90 days were up, the agent asked him for another 90 days, explaining, "This case is bigger than Abscam." At the end of the second 90 days, the publisher of *Miami/South Florida* magazine, which was to publish Fonzi's story, received a call from associate deputy attorney general Jay Stephens, who said, "I am calling at the behest of Ed Meese, who is out of the country, and I am asking you to hold off the story." The story was held until the end of 1985.

Before Burnett was sentenced on the Tennessee charges, U.S. Attorneys Rudy Giuliani and Anton Valukas filed statements in court praising Burnett's cooperation in their investigations. Instead of spending the rest of his life in prison, Burnett was sentenced to 40 months. On December 7, 1989, Michael Burnett was again released from prison, and resumed working with his old associates, many of whom have also worked hand in glove with the federal government, and two of whom—Alan Varley and Robert Johnstone—admitted their complicity in the Vassell case. And even after his check-kiting arrest, Burnett continued to work his cons; investigators discovered that he was in the midst of a complex plan to bilk two German bankers out of as much as $100 million. Burnett had even managed to involve the now-defunct law firm Shea & Gould in his efforts (though there's no reason to suspect the firm knew it was a scam), in return for helping the firm raise much needed capital.

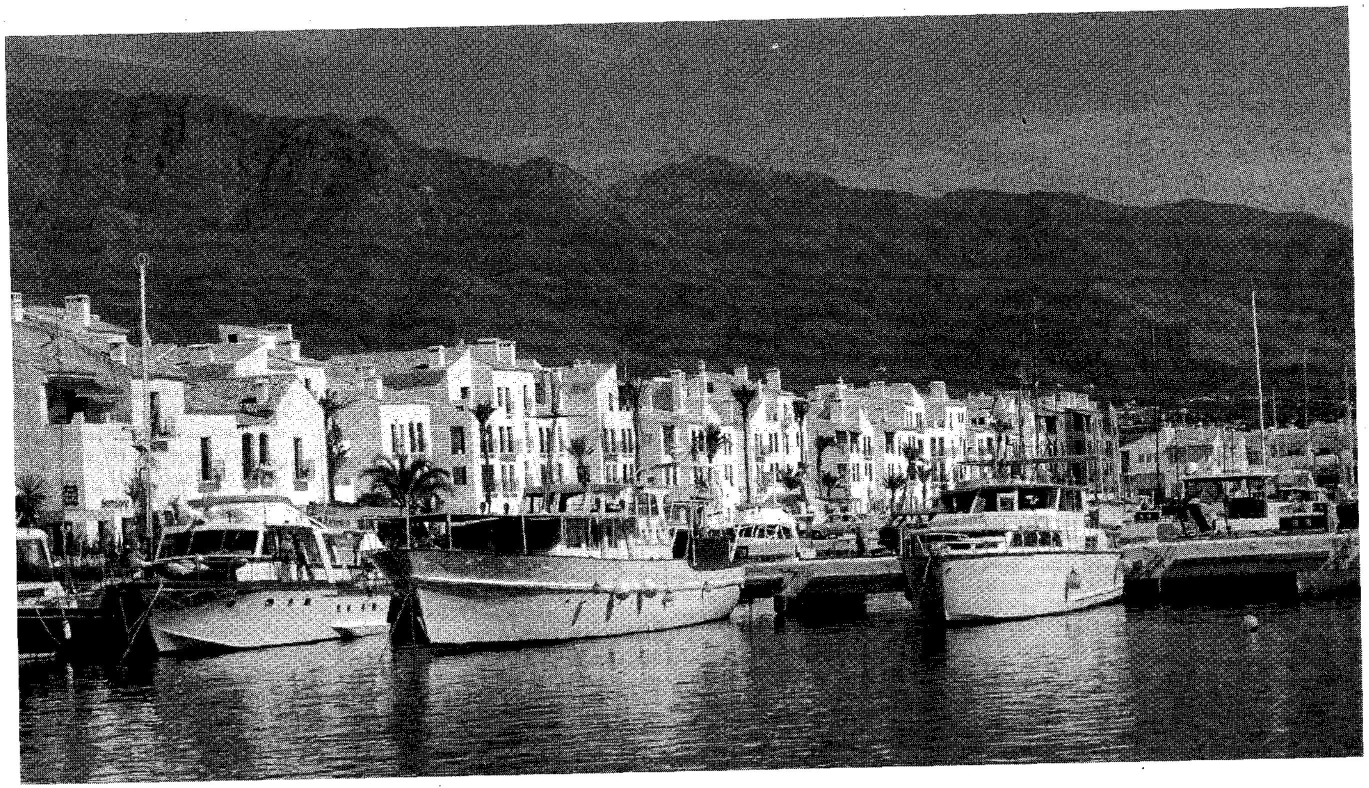
IN JANUARY OF 1995, THE POLICE GOT A break in the Burnett case when a snitch told two federal agents the details of Valerie Vassell's murder. Days later, one of the shooters, an East New York drug-gang member named Bradford Crute, had been arrested, and shortly thereafter he rolled over and gave up his partner, Steve Brown.

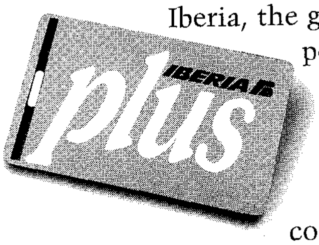
The killing had allegedly been planned with Burnett's typical ingenuity. The government charges that Burnett, with the help of Krantz, who arranged for weapons and money to be delivered to the shooters, conspired with convicted murderer Irving Jones, who was also in jail, to kill Vassell. According to government documents, Burnett offered Jones $100,000 for the hit—$20,000 when it was completed, the balance when Burnett was freed. Burnett also explained to Jones that Burnett could not send his own people into the predominantly black housing project where Vassell lived without arousing suspicion.

The government alleges that from his jail cell Jones contacted the East New York gang and, knowing that they specialized in ripping off drug dealers, sent word to them that Vassell and her boyfriend were big dealers. When the gang did not find any drugs or money in Vassell's apartment during their first "push-in," they tortured her with a stun gun to get her to reveal the whereabouts of her stash, but eventually they believed her. So when that plan failed, the government contends, Jones, at the direction of Burnett and with the help of Krantz, ten days later ordered Brown and Crute to kill the woman.

OVER DRINKS AT THE BAR IN THE FOUR SEASONS restaurant overlooking Park Avenue, Ray Levites is talking about Burnett, his former charge. "He might be a great con man," Levites says, "but he is the most dangerous man I have ever met. A number of years ago, after he was released from prison after the Manes case, I was in a restaurant having dinner with my wife when Burnett walked over to my table and said hello, as though we were old buddies. I truly was afraid to let him know that the woman was my wife, so I stood up and walked him to the bar. Burnett should have never been used by the government; he's truly a monster."

I ask Levites where the responsibility lies for Valerie Vassell's murder. Peering into his drink, Levites says, "The blood Michael Burnett has spilled is on a number of people's hands. Perhaps even mine." ■





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Weisbach The Wonder Boy

The of laugh-track lit—editor to Seinfeld, DeGeneres, and Reiser—wants to be taken seriously

By Susan Dominus

IT'S ALMOST CLOSING TIME AT THE UPTOWN SHAKESPEARE & CO.—ABOUT 10:30 P.M.—and the clerks are looking even more surly than usual when Rob Weisbach strides in. After the ninth day at his new job as president and publisher of Rob Weisbach Books, a division of William Morrow—a distinction that makes him, at 30, the youngest publisher with his own imprint at a major house—Weisbach should be ready to head home, too; but instead, he zooms through the aisles, eyeing the displays, picking up books, putting them down, palpating their covers. Susanna Moore's *In the Cut.* Kay Jamison's *An Unquiet Mind.* Suddenly, he marches over to the humor table, where he presses a button on the remote control from the latest from Beavis and Butt-head, *This Sucks, Change It.* "Don't make me kick your ass," a microchipped Butt-head threatens tinnily.

"Don't you love this?" asks Weisbach, grinning. "I play it for everyone who comes in to interview for jobs. If they don't laugh, I think, *How could I work with this person?*"

Weisbach hasn't ascended to publishing success by trying to decode mainstream tastes or predict them. Instead, he assumes—despite his Andover education and his Stanford major in poetry—that he shares them. So far, he's been right: Back in 1991, when Jerry Seinfeld's new sitcom was losing in the ratings to *Anything but Love,* Weisbach, then a junior editor at Bantam, recognized that Jerry's wordplay would translate to print. He eventually delivered *SeinLanguage,* a book of armchair observations ("What is a date really, but a job interview that lasts all night?") that sold more than a million copies, giving birth to the proliferating (and vaguely annoying) comedian-turned-sitcom-star-turned-author trend. Both of his subsequent books, Paul Reiser's *Couplehood* and Ellen DeGeneres's *My Point...And I Do Have One,* followed Seinfeld's path to the top of the best-seller list, giving Weisbach three No. 1 books in as many years.

He is a lit major who ended up in publishing; he did not, of course, intend to base his career on collections of epigrammatic shtick. "As an assistant, it's hard to convince literary agents to send you their best talent," he says. "But there's nothing to stop you from going after talent that hadn't considered writing books before." In 1991, he contacted Whoopi Goldberg, who had just done *Ghost.* Other editors wanted her to write her memoirs, but Weisbach told her he'd work with her anytime, anyhow; Goldberg came back to him with the idea for *Alice,* an urban fairy tale for children.

Look long enough through Mary Tyler Moore's files and you might find buried there a letter from Weisbach, then 24, suggesting a book project. Herb Ritts should have one, too; so should Janet Jackson. Weisbach's first appeal to Seinfeld was rebuffed; but in 1992, Seinfeld's managers agreed to see Weisbach the next time he was in L.A. By then other editors had similar designs, but after Bantam offered a reported seven-figure advance and promised to keep down the promotional appearances, Weisbach eventually landed the coveted project.

"He said all the right things," says Ellen DeGeneres's manager, Arthur Imparato. "If Ellen wanted him there every day helping her brainstorm, he said, he'd do that. If she only wanted to meet with him once, that was fine, too." Imparato recalls sending Weisbach a box of the yellow legal pads on which DeGeneres had written, in huge, sprawling script, her manuscript: "Rob called and asked, 'Do you guys have this stuff on disk?' I said no. There was a long pause on the other end. Then Rob just says, 'Okay, *great,* the stuff looks *great;* I can't wait to take a closer look.' " Paul Reiser remembers debating the title with Rob. "I said 'couplehood' in a sentence and he zeroed in. I didn't love it at first, but he kept on it. I wanted to call it *Chicken or Fish.*"

Weisbach grew up in Summit, New Jersey; his mother was a psychologist and his father, who urged Robert Benchley and James Thurber on him, had published academic books at his own start-up house. In high school, Weisbach, who is gay, started to find himself attracted to other boys, but he says, "I never went through that self-loathing phase, in part because my parents were pretty cool about it when I came out to them at 17." Weisbach proudly wears a wedding band from his partner of nine years, but he doesn't locate himself on the glib, ironic terrain that characterizes so much of gay culture. He may regularly tune in *Mary Tyler Moore* reruns, but it's for the writing craft, not the camp.

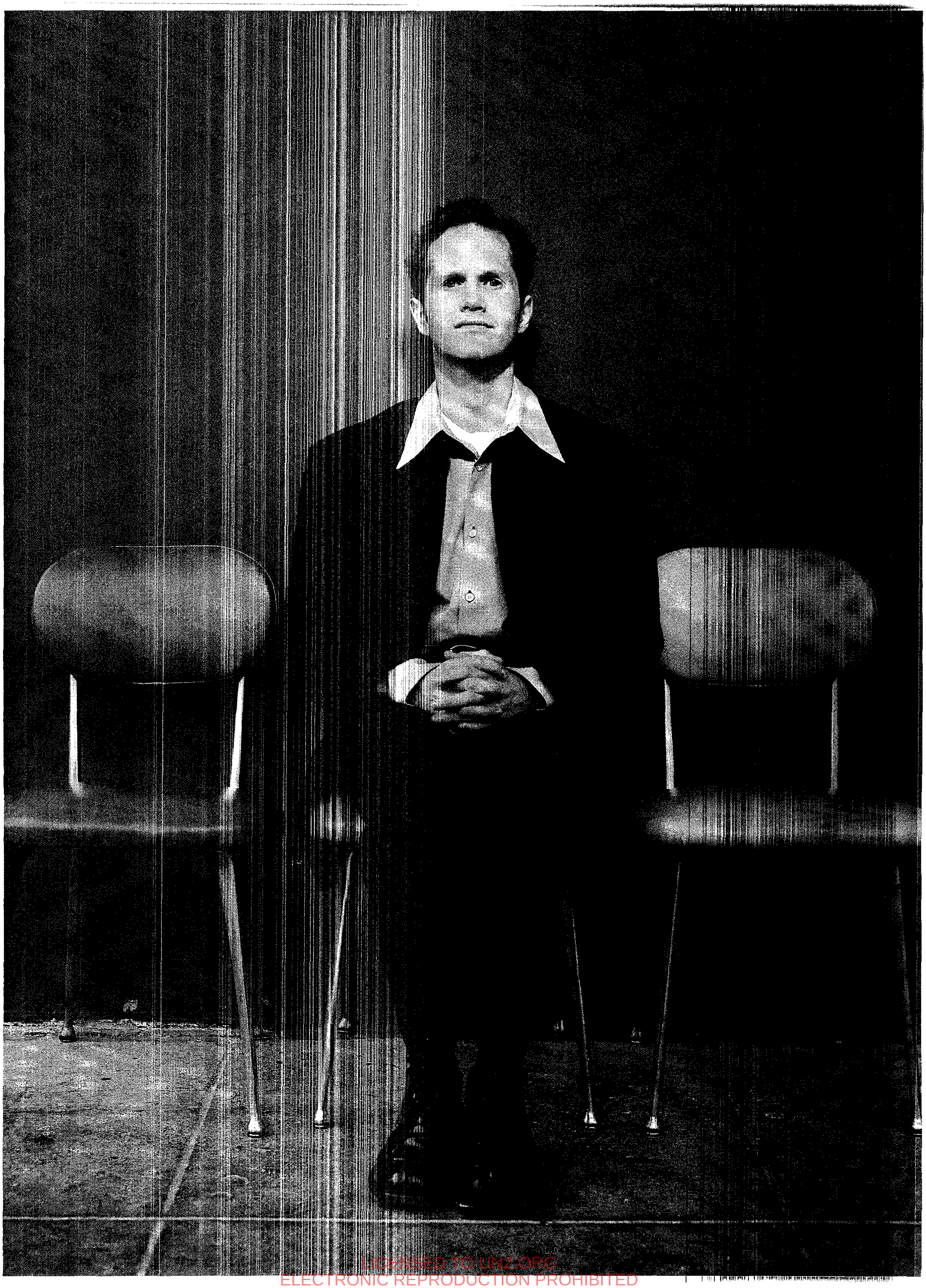
At Stanford, Weisbach was encouraged to develop his poetry, but he dropped out when he was a junior for financial reasons. "I was tired of having to work my way through," Weisbach says. He spent a rough couple of years on an editorial assistant's salary at Bantam; at one point, his car was impounded for good after he was late on too many payments.

But by 1994, after he'd been working for five years and Reiser's *Couplehood* was selling like crazy, Weisbach was fielding lucrative offers from several houses. Morrow offered him his own imprint, a choice position usually reserved for veterans two decades his senior. "It's as if you're a terrific reporter, and all of the sudden they make you the editor of the whole paper," says his former boss, Bantam publisher Irwyn Applebaum, a bit ungenerously. But Morrow executive Bill Wright says he's comfortable with Weisbach's professionalism. "There aren't too many 30-year-olds with Rob Weisbach's track record," he says. "And he will be supported by some very strong executives in key areas."

As boyish as Weisbach can be—"He likes to say 'motherfucker' just to make himself giggle," says his assistant—he promises his imprint will include serious fiction and "uplifting" and "inspiring" nonfiction. Howard Stern is a writer "I wouldn't want to work with," says Weisbach, whose other projects at Bantam include memoirs by gay activist David Mixner and by Malcolm X's daughter Attallah Shabazz. "I think people really want to hear stories of people who stand up for what they believe."

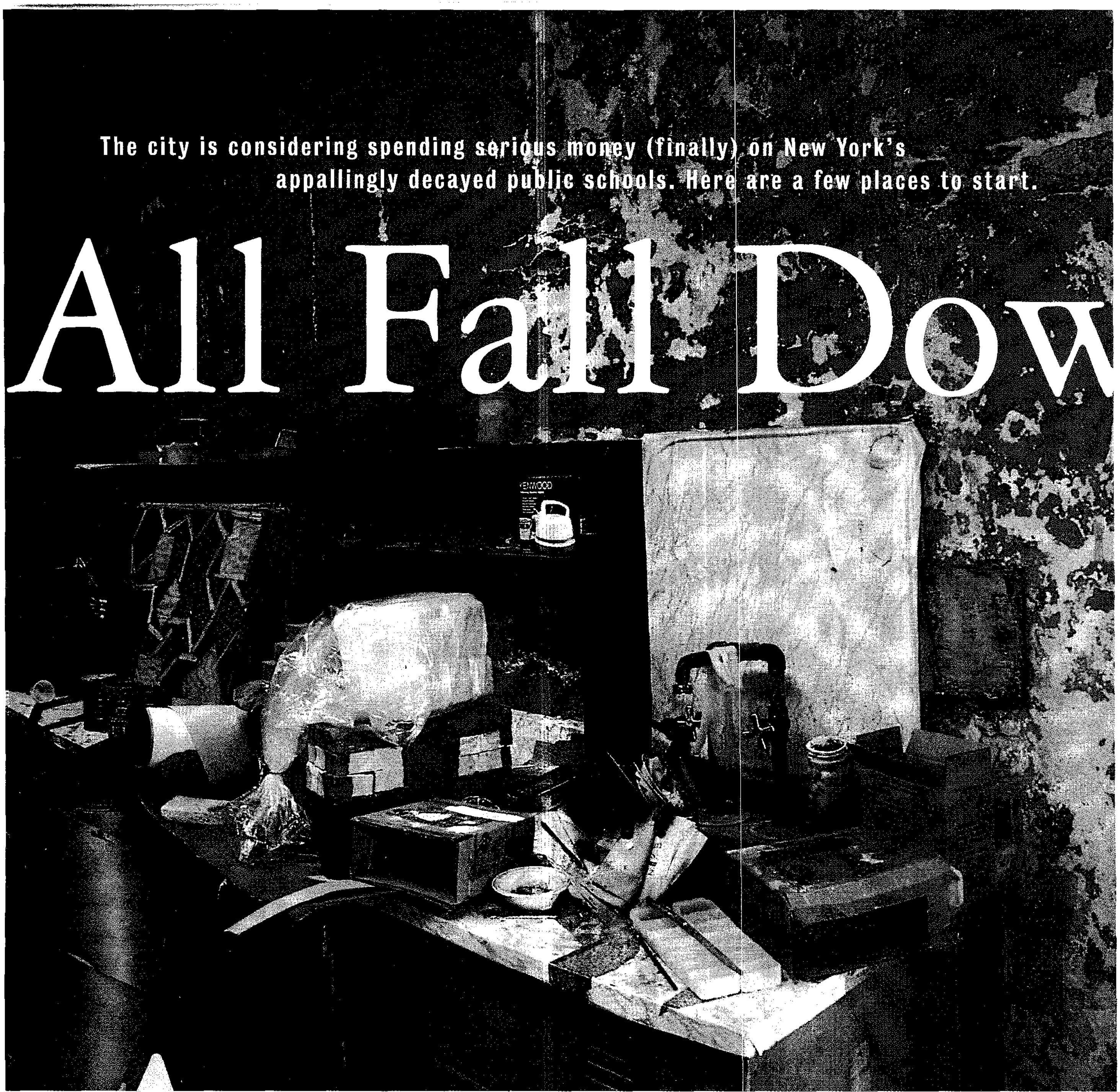
As the post-literary niche he conjured overflows with such authors as Tim Allen and Fran Drescher, editorially playing Amy Grant to Judith Regan's P. J. Harvey isn't guaranteed to give him the jump he needs. But those he's worked with don't consider that a problem. Dan Strone, agent to Reiser and Seinfeld, says, "Rob's always tracking the next hot thing. It's like I'm out there cutting down a path in the woods, and all of a sudden I see Rob, fourteen feet away." What *is* the next big thing? "Tragedy," Weisbach says. "Comedy's out. Tragedy's in." Then he laughs.

PHOTOGRAPH BY ART STREIBER
FOR NEW YORK



The city is considering spending serious money (finally) on New York's appallingly decayed public schools. Here are a few places to start.

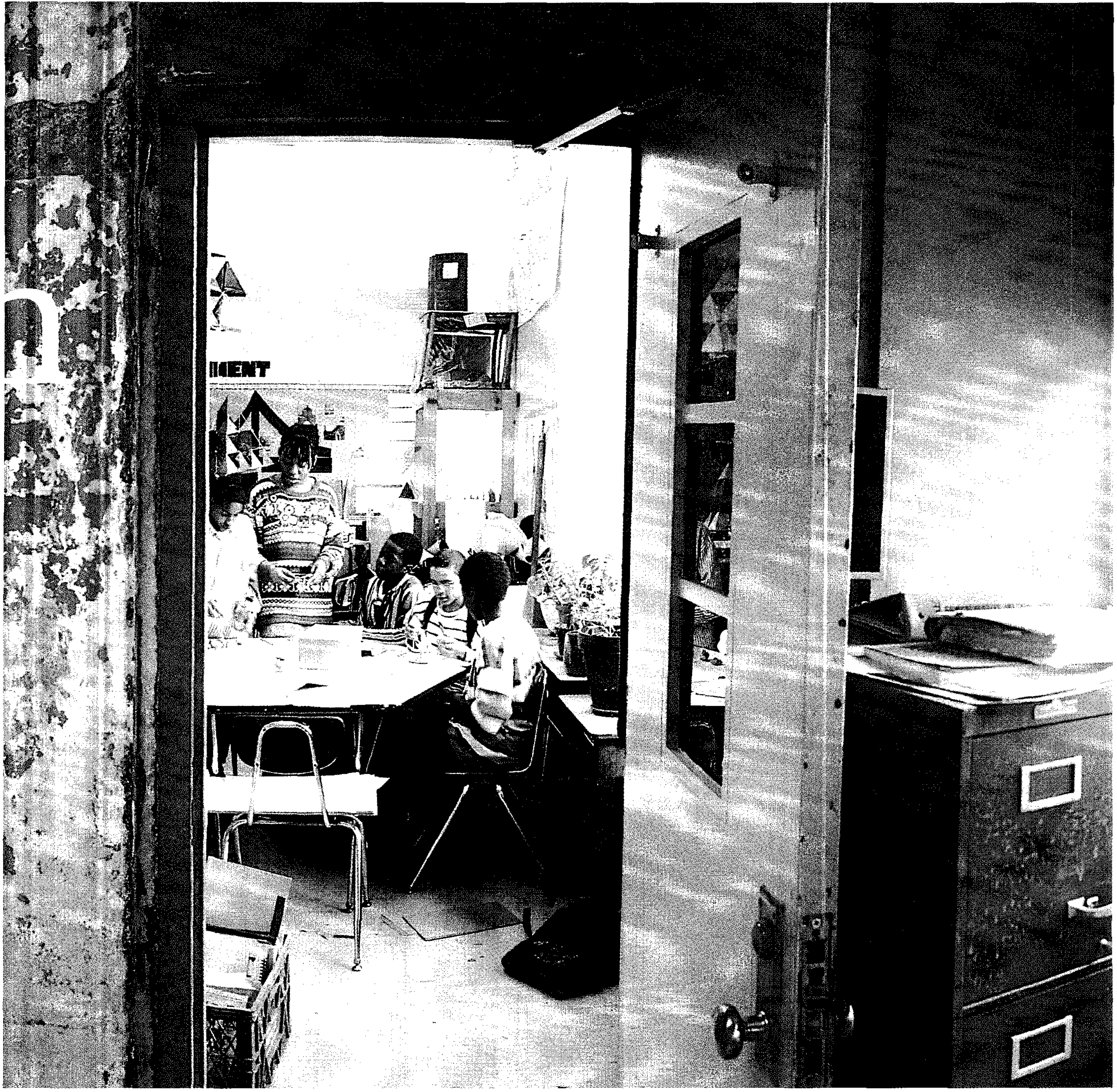
All Fall Dow



Text by Michael Tomasky

Photographs by Tomas Muscionico

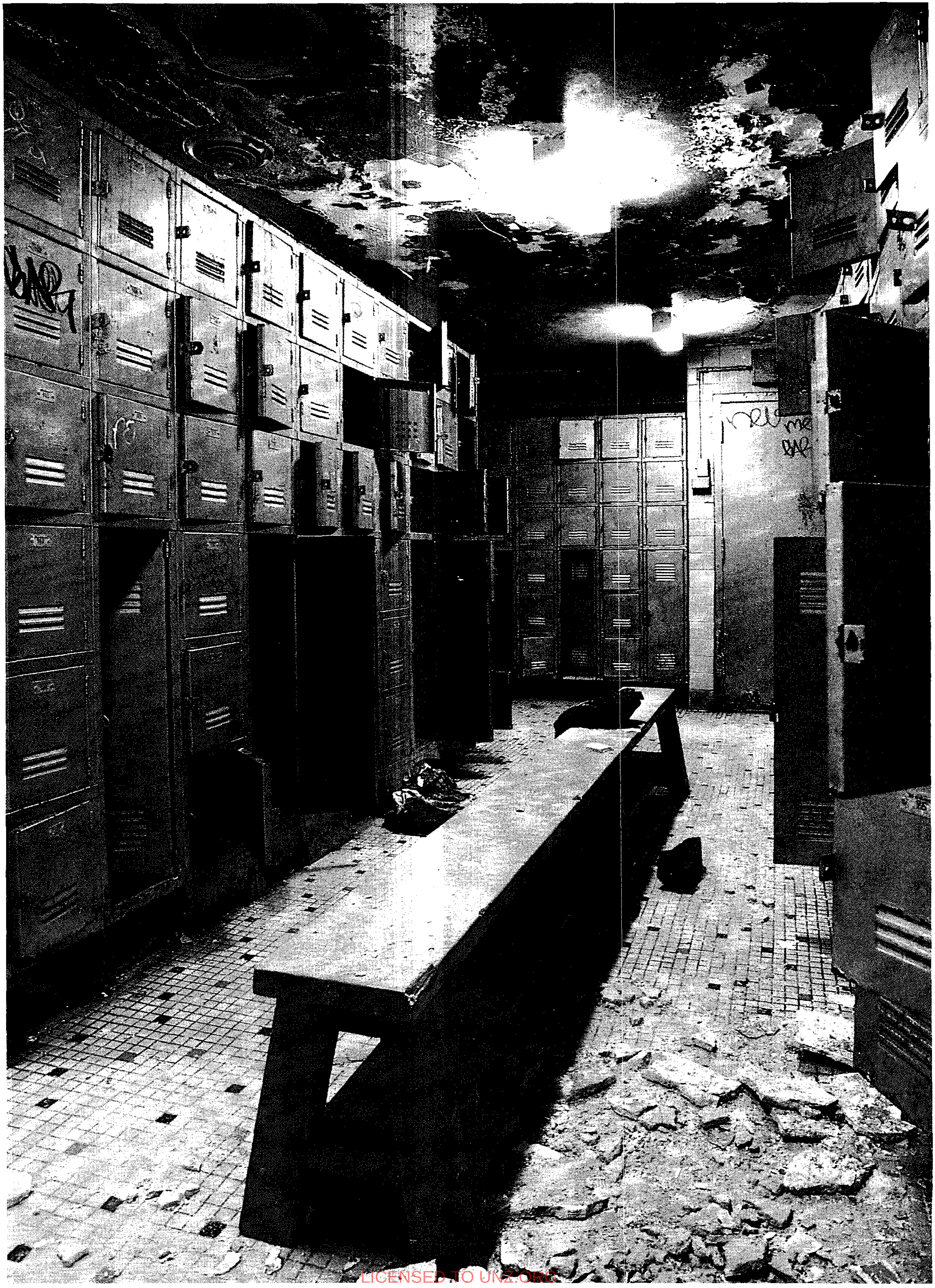
Architecture, the critic Robert Hughes has written, is "the one art nobody can escape." New York, probably more than any other city, proves the truth of that apothegm daily, and often quite aggressively. But one kind of architecture we tend to ignore is that of the public schools, especially those grand temples of learning the city was building in the late nineteenth and early twentieth centuries to accommodate an exploding immigrant population and to realize a belief that all children in this city and nation were due an education. That was a relatively new ideal in those days, and making it real would require—along with books and teachers and lesson plans—

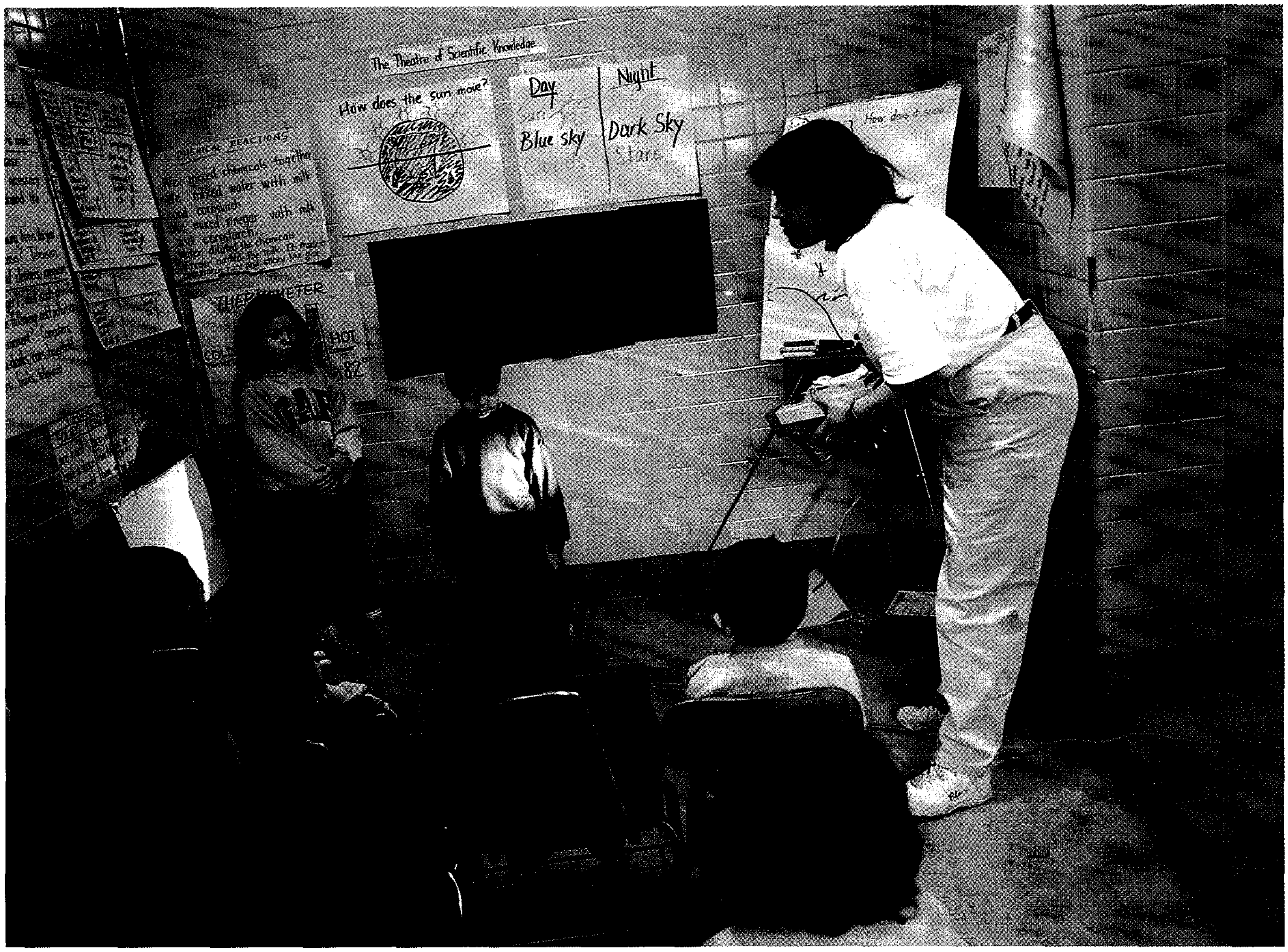


SUPPLY ROOM AND CLASSROOM,
JUNIOR HIGH SCHOOL 275, ROCKAWAY AVENUE,
BROWNSVILLE, BROOKLYN, BUILT 1963

The roof has been leaking for some time, and several weeks ago, a section of the ceiling fell in (no one was hurt). The room in the foreground is a storage space. An adjacent classroom is closed. The roof is sealed in part with copper lining along the parapet, which is likely not to last: In poor neighborhoods, junkies climb up on the roofs at night and steal the copper. The Board of Ed replaces it with less durable aluminum. Estimated cost of roof repair: $1.3 million.

brick, mortar, and concrete. So the city built, and on a massive scale. In the twenties alone, the New York City Board of Education put up 200 schools—roughly one every two and a half weeks for a decade. And it built well. In the late seventies, when the public-school population plummeted, the city considered tearing some buildings down. Bureaucrats looked into the possibility of razing several of the older ones, but found that they were so well made, the cost of merely taking them apart was too




The Theatre of Scientific Knowledge
How does the sun move?
Day
Blue Sky
Night
Dark Sky
Stars

LOCKER ROOM, BUSHWICK HIGH SCHOOL,
IRVING AVENUE, BUSHWICK, BROOKLYN,
BUILT 1912 (LEFT)

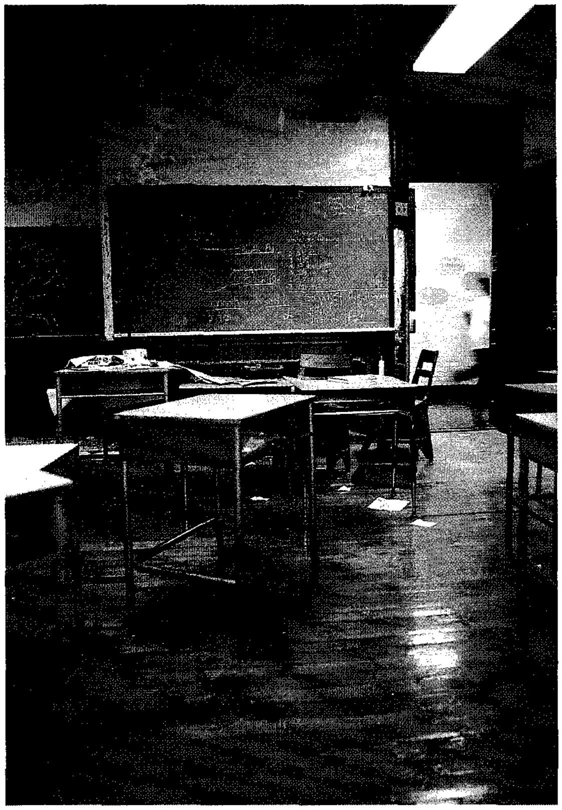
The boys' and girls' locker rooms off the swimming pool have all but collapsed. The ceilings are virtually gone. The locker rooms have been closed to the 2,370 students (the school was built for 1,750), as has the pool, which has been empty the whole school year. The Bushwick High swim team is still ranked second in the borough; during swim season, team members gather at the school at 6:30 every morning to take a bus to practice at another high school before returning for the day's classes. Cost of pool and locker-room repair: $1.7 million.

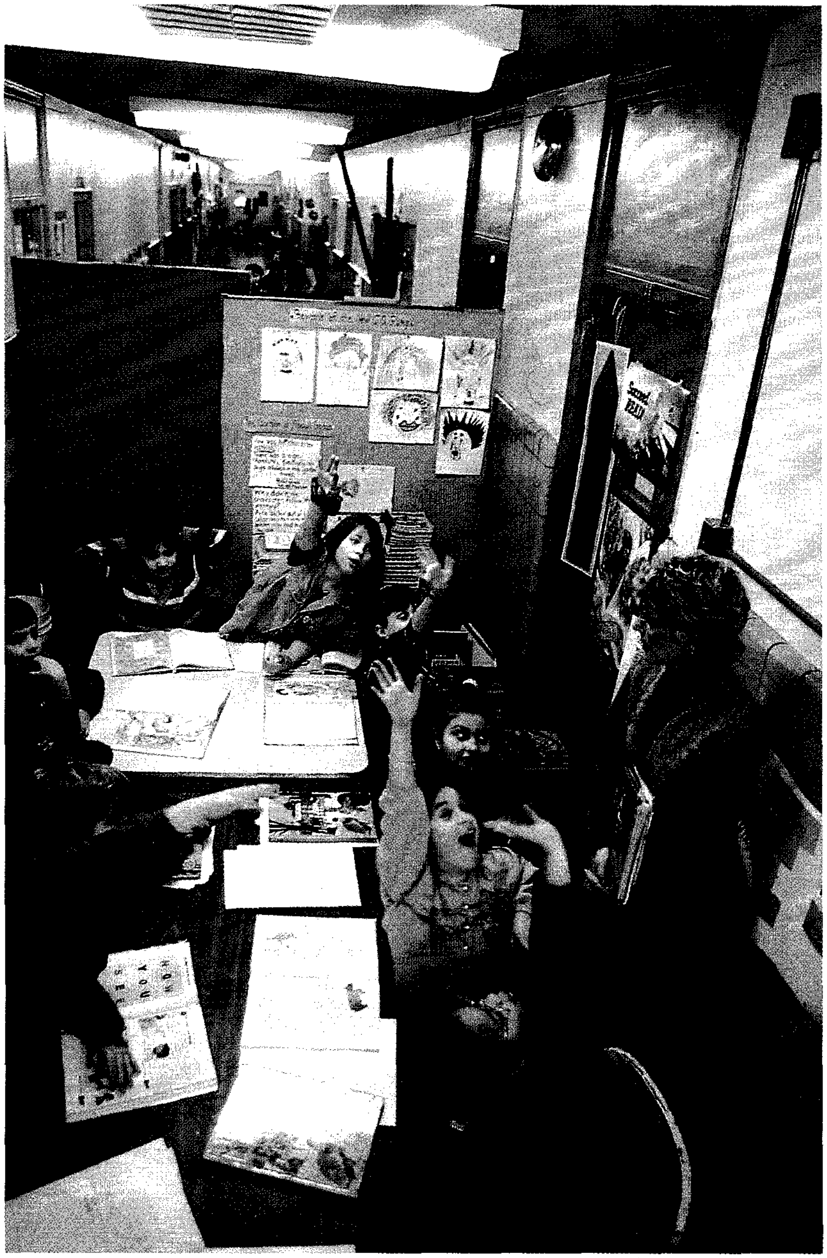
CLASS BEING TAUGHT IN OLD SHOWER ROOM,
P.S. 175, 102ND STREET, REGO PARK, QUEENS,
BUILT 1951 (ABOVE)

Queens has borne the brunt of increased enrollment—schools there commonly have an enrollment rate of 130 or 140 percent of capacity. P.S. 175 was built for about 750 children and has a current student population of more than 960. Nearly every square foot—offices, closets, locker rooms, and the gym itself, which can't be used for phys ed—has been converted to classroom space.

ABANDONED CLASSROOM, P.S. 73 (LANDMARKED),
241 MACDOUGAL STREET, BROWNSVILLE, BROOKLYN,
BUILT 1889, MODERNIZED 1970 (RIGHT)

This classroom, like the gymnasium and other top-floor rooms, has suffered extensive water damage as roof repairs have been neglected. Total cost of repair: $1.6 million.



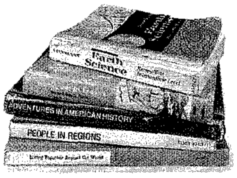


CLASS BEING TAUGHT IN HALLWAY, P.S. 175 (ABOVE)

Officials at this school have made creative use of space. Here, two cubicle dividers are set up, defining the fourth wall of this "room."

BAND ROOM, JUNIOR HIGH SCHOOL 8, 167TH STREET, JAMAICA, QUEENS, BUILT 1963 (RIGHT)

After the Jamaica Water Supply Company shut down its pumping station near the school, the water table in the area rose and water began seeping into the school's basement rooms. This room, now about three inches deep in water, was closed in 1991. A sump pump runs constantly so the water level doesn't rise even further. Cost of repair: Probably prohibitive; a school in otherwise good shape may have to be shuttered in five to ten years.



great for a cash-strapped city to bear.

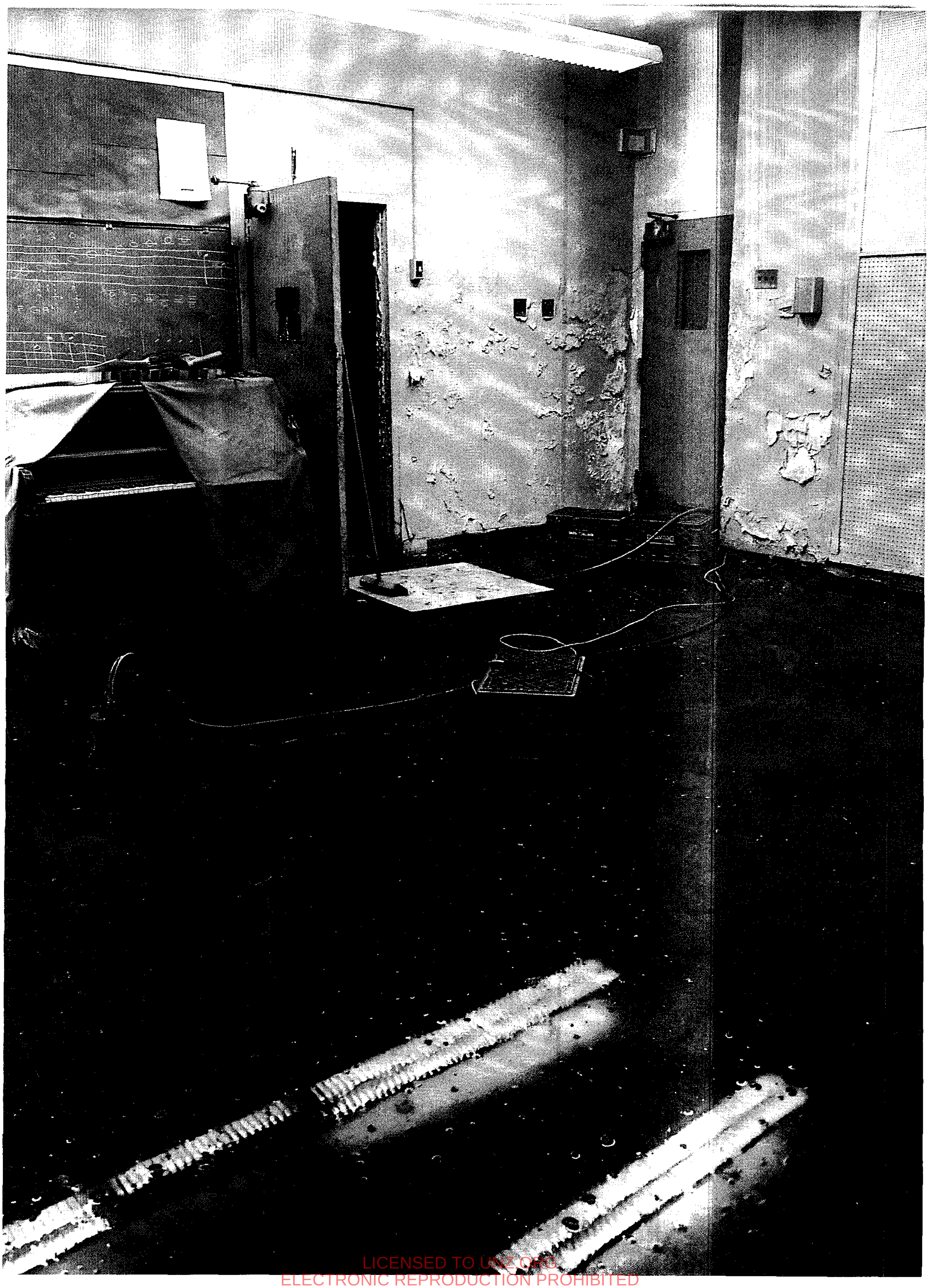
Perhaps we ignore them because stylistically, they are a hodgepodge, by turns Gothic, Italianate, Georgian, any number of other styles. But in a city with New York's history of enlightened public works, they represent a vital piece of the culture, an architecture of practical aspiration and unambiguous civic commitment. They were designed with precision. And they were built to reflect the importance of their mission, to tell children, *We care about you, and about what kind of citizens you will become.*

What their condition says to kids today is quite another matter. These photographs, taken over the past two weeks, show what's happened in some of the worst cases. At a Manhattan elementary school, the gymnasium's walls are so precarious that the gym has been closed off to the students. At an elementary school in Brooklyn—a landmarked building, no less—a classroom is crumbling and the boiler room is so antiquated, they still shovel coal. At an overflowing Queens elementary school, the staff has painted and buffed every inch of the school to make the best of having to hold classes in the gym, hallways, and bathrooms. And so on. And for every problem that photographs strikingly, there are many—cracking roofs, for instance—that don't but that cost millions to fix.

For the first time in years, a consensus is developing that something must be done. City Council Speaker Peter Vallone has proposed a plan that would dedicate an extra $1.4 billion over the next three years to school construction and repair—and to buying new textbooks to replace those from the seventies and earlier that are still in use. Mayor Rudy Giuliani has offered $200 million. Assembly Speaker Sheldon Silver has spoken of $2 billion.

None of those amounts is really enough—the generally accepted estimate for physically fixing the schools is $25 billion—and even assuming a sum half that might do the job, the task is plainly vast. The city hasn't entirely ignored capital improvements to the schools—over the past five years, the School Construction Authority has spent a total of $4.3 billion. But the city is playing a losing game of catch-up; "deferred maintenance," which began under John Lindsay and accelerated during the mid-seventies fiscal crisis (and really meant "no maintenance"), left the schools in the kind of decay that common sense instructs is inevitable when basic repairs are avoided for decades. The construction authority's budget for the next five years is down to roughly $540 million a year.

This Friday, the state Board of Regents is meeting at P.S. 109 in East Harlem to discuss the condition of the city's schools. We thought they might like a preview. ■



BEST BETS

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BY CORKY POLLAN

Bring in Da Funk

Reebok's new sneakers look like they're running even when they're standing still. The collection is called Mobius, after the infinitely kinetic-seeming Möbius strip. There are models designed for basketball, baseball, tennis, running, and aerobics—and they are all decked o with black-and-white op-art graphics (from $75 to $100)

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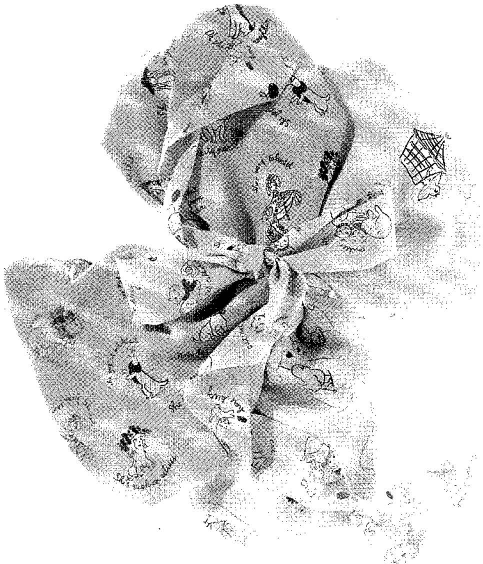


Kitschy Coup

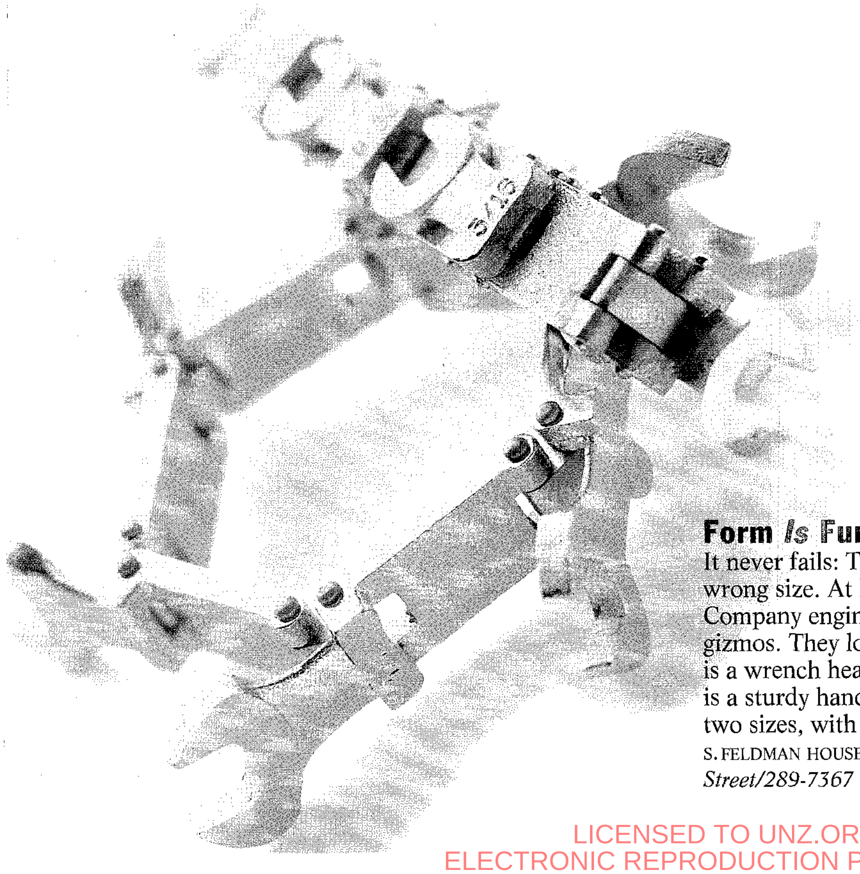
Kitschy graphics like these, once relegated to powder-room walls, have recently resurfaced on Slumber*ella for Carole Hochman's new sleepwear. Bias-cut and body-clinging, the gowns and robes are like something Ginger Rogers might have worn in the forties; and though they're polyester, they have just the right luxe feel (from $72 for a short gown to $104 for a long robe).

BLOOMINGDALE'S/*Fourth floor*

The Bond Market

Bond Street is only two blocks long, yet it's fast becoming a mini-mall of antique-furniture shops (or, rather, an extension of the nearby Lafayette Street antique-furniture mall). The newest addition is Stacy Sindlinger's just-up-from-the-farm Rhubarb Home. The stuff, a mix of the oddball (vintage gas cans, organ pipes, and Mexican santos) and the expected (tables, Hoosier cabinets, dressers, and chairs), is mostly from Sindlinger's hometown in the Ohio boondocks, Jnadenhkutten. Particularly appealing are aluminum-topped tables that Sindlinger custom-makes by affixing new metal tops to vintage wooden table legs. (From $35 for a gas can to $2,500 for a 120-year-old candy counter.)

RHUBARB HOME/*26 Bond Street/533-1817*



Form *Is* Function

It never fails: The wrench in your toolbox is always the wrong size. At least that was so before the Chain Tool Company engineered these fiendishly clever palm-size gizmos. They look like freaky bracelets, but each "charm" is a wrench head, and the bracelet itself—when flattened—is a sturdy handle. They're made of steel alloy and come in two sizes, with six graduated heads ($20).

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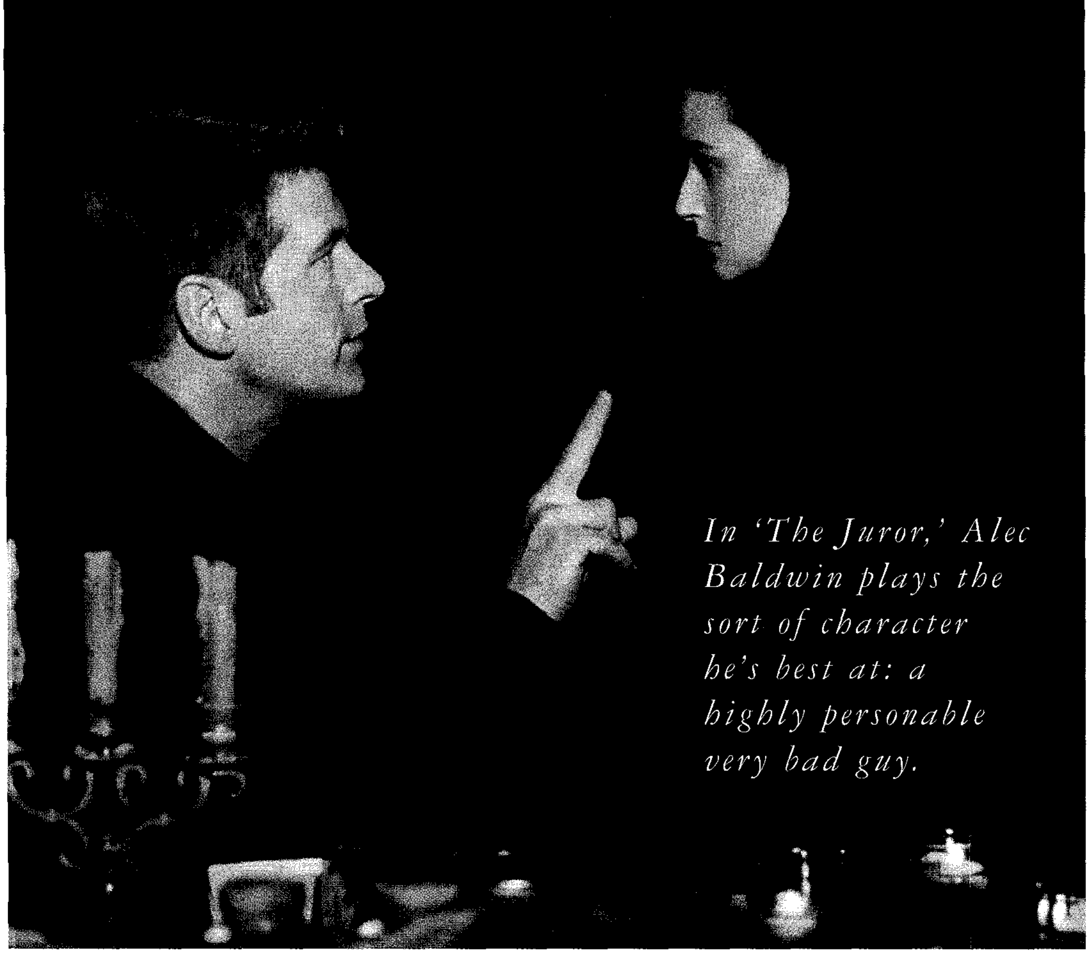
MOVIES DAVID DENBY

Slick Psycho Killer



In 'The Juror,' Alec Baldwin plays the sort of character he's best at: a highly personable very bad guy.

Above, Alec Baldwin provides Demi Moore with some unsolicited assertiveness training in *The Juror.* Opposite: Jeff Bridges (left) in *White Squall.*

IN THE THEATER, ALEC BALDWIN HAS HAD A CONSIDERable career, but in the movies he has mostly succeeded at playing criminals, con men, and smart guys, and not the romantic leads and action heroes that his talent and his looks would seem to call for. Seen close-up, Baldwin is almost too sexy; his charisma may actually be preventing him from becoming a big star. To be Paul Newman or Robert Redford, or Harrison Ford or Clint Eastwood, or Tom Hanks or even Michael Douglas, you need a few grains of wood in your constitution—some square solid decency, a trace of earnestness. But Baldwin is all juice. No woman, however attracted, could trust that cynical-cherub's smile or the dark, hooded good looks. And the hoarse voice is almost a parody of passion-fruit throatiness. When Baldwin is sincere, he's so fast and smoky that he seems like a put-on artist. He's more convincing as a heel.

Baldwin was sensational in *Glengarry Glen Ross* in a brief role as a supersalesman. Using his theater-trained technique, he got his voice up out of the whispering range, bulled through David Mamet's lines, and turned himself into the pure essence of hustling sleaze. And he's been glamorously effective in a number of thrillers, especially as the criminal genius who intimidates Demi Moore in the smart and effective new psychological drama **The Juror.** Baldwin plays an elusive man known among the Westchester Mafia as the Teacher (when you see him, you know that school's out—you're dead). During the trial of a Mafia kingpin accused of murder (Tony Lo Bianco), the Teacher, who always wears satanic black, insinuates himself into the life of one of the jurors, Annie (Moore), a single mother and artist. He follows her, bugs her house, buys the strange sculptures she makes, flatters her—and tells her she must persuade the other jurors to acquit the mafioso. If she doesn't, he will kill her 12-year-old son. He's a creep and a murderer, and also a very charming man—so sensitive and alert that no one but the mafiosi (who loathe him) can quite believe he's a thug. He knows what Annie fears and when she fears it; he reassures her even as he's terrifying her, telling her he will stop—if only she does exactly what he wants. Like many of the most brilliant psychopaths, he likes to think of himself as the most reasonable man in the world.

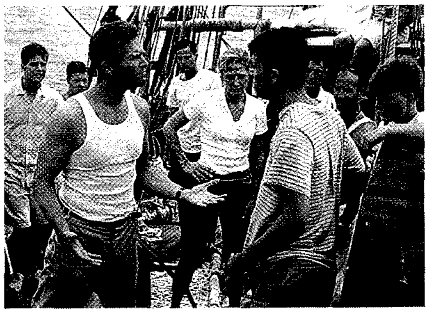
The script, written by the very expert and disciplined Ted Tally (adapting a novel by George Dawes Green), is a fantasy of total control with sadistic and sexual undertones that become alarming. The police are nowhere to be seen, and the prosecutors don't come into the picture until late in the game. The story has been contrived so that Annie is almost completely isolated; she has nothing to fall back on but her resourceful, single-mother toughness. The picture is far-fetched and movieish, another pulp thriller, yet women, I think, may respond to it as something more than a conventional scary ride. Baldwin is the attractive male as the enemy—the smooth-talking, plausible man who surrounds a woman on all sides. Among the recent supervillains in movies, including John Malkovich's assassin in *In the Line of Fire* and Anthony Hopkins's hungry Hannibal Lecter in *The Silence of the Lambs* (which Tally also wrote), Baldwin is the least weird on the surface—and therefore the most dangerous.

What's witty about *The Juror*—the twist that makes it more than routine—is that the Teacher wants his victim to be not passive but strong and independent. He's smart enough to be a feminist (which may be the latest style in cynical male chicanery). For if Annie isn't boldly assertive, how will she persuade the jury to acquit the Mafia boss? The director, Brian Gibson, told the story of Ike and Tina Turner in the 1993 *What's Love Got to Do With It,* and, as

Photograph by Andy Schwartz/Columbia/TriStar.

the earlier movie suggested, Gibson, who is British, has a talent for intimacy and for moment-by-moment shifts in mood and feeling. Gibson has got hold of a powerful contemporary theme—the power struggle between men and women. There is a very fine scene in which Baldwin comes on to Moore, flattering her with his attention, and she realizes finally what he's asking her to do; and her pleasure, passing through bewilderment, turns to fear. Like George Cukor and William Wyler and many other golden-age Hollywood directors, Gibson seems to like women (an attitude that's particularly anachronistic in today's Hollywood). The terrific young actress Anne Heche shows up as Annie's best friend, a swinging doctor who has her own run-in with the Teacher; and Heche, smart, candid, and tough, creates a complete character in a few scenes. Perhaps because he's thinking of the women in the audience, Gibson keeps *The Juror* moving swiftly and surely but avoids all the cheap terror tactics (shock cutting, obvious scares) that make one disgusted even with thrillers one enjoys. This movie, by contrast, gets at women's longings and fears.

And Gibson does something I thought impossible: He gets a good performance out of Demi Moore. In the past, Moore has projected a generalized anger that seemed to relate more to her drive to be a star than it did to any character she was portraying. But now, amazingly, playing a woman with good cause for anger—her child is under threat—Moore pulls herself together, drops her look-at-me attitude, and comes solidly into focus. Deglamorized, a little rumpled, even worn around the edges, she's recognizably a hard-driving mom who has to push all the time merely to survive. She's always thinking; you can even *see* her thinking, and you stay on her side. And she matches up well with Baldwin. The two mossy-voiced tough guys sound like underwater creatures mating. The dramatic question is, will the Teacher provoke Annie so far into independence that she has the courage to take him on? She's onto his sole weakness, intellectual vanity, and perhaps that's Baldwin's weakness, too. In a democratic country, such vanity is a highly unpopular trait. Still, someone in Hollywood should be able to figure out what to do with Alec Baldwin. If an actor who appears as acrid and untrustworthy as Kirk Douglas could become a huge star, Baldwin, a far more appealing actor, should make it, too.



THAT'S ONE HELL OF A storm in **White Squall**—a great, howling killer blow with thunderbolts sizzling the water, a white foam of sea everywhere, and solid walls of ocean hitting and eventually capsizing and sinking a tall sailing ship. The storm, and the overturning of the windjammer, is one of the best things of its kind I've ever seen. But this sailing-adventure movie, directed by Ridley Scott and starring Jeff Bridges, is otherwise an old-fashioned fable that we know all too well—which wouldn't be so bad if the fable were told well, but it isn't always. As the captain of a school ship, Bridges is in charge of a bunch of spoiled, preppy 15-year-olds. A hard man, even brutal, the captain nevertheless has the boys' interests at heart, and in a few weeks at sea he molds this bunch of callow, brawling individualists into a disciplined crew. Sound familiar? John Wayne and Dana Andrews whipped platoons and air squadrons into shape the same way in *1942*. The movie is filled with sincere young actors with their shirts off, many of them with preppy-adolescent problems, all of which get solved, and there's one young man, Scott Wolf, who seems to be doing an imitation of Tom Cruise in his youthful, furrowed-brow days. The movie's many banalities might not have mattered if the various characters had come into focus in the storm, but here Scott shoots himself in the foot by making the storm so overwhelming that we can't tell who did what or why—or what effect it had on the eventual sinking of the ship. See the movie if you have a thing about sailing ships, Jeff Bridges, or clean-cut teenage boys; otherwise not.

La Haine ("HATE"), SET IN THE PROJECTS ON the outskirts of Paris, is about a multicultural trio of alienated young men—a Jew (Vincent Cassel), an Arab (Said Taghmaoui), and a black (Hubert Kounde)—who spend a very long day lounging around, brawling, pulling off minor drug deals, and attempting to see a friend brutalized by police after a riot. The young director, Mathieu Kassovitz, is very talented: He shoots in black-and-white, often with a handheld camera, and the movie captures the moody recklessness, the volatile, offhand brutality and loyalty of the 'hood, French-style. Kassovitz, however, takes cool to the point of meaninglessness. We never find out why there's been a riot in the projects, why the young men have no work, no hopes, no interests—or even how three men from different backgrounds can get along so well (from an American point of view, their friendship seems a sentimental lie). The movie is powerful but irritatingly vague and fatalistic. One gets the impression that for Kassovitz, hopelessness is somehow more pure and beautiful than ambition or the desire to survive. ■

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Infinite Jest

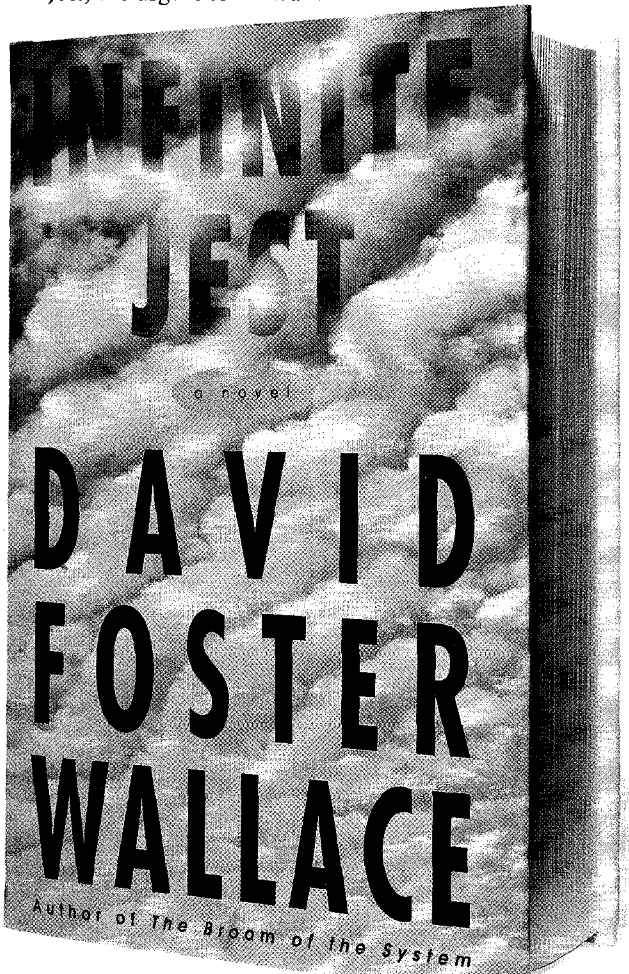
BY DAVID FOSTER WALLACE

Little, Brown; 1,079 pages; $29.95

NEXT YEAR'S BOOK AWARDS HAVE been decided. The plaques and citations can now be put in escrow. With *Infinite Jest,* by David Foster Wallace—a plutonium-dense, satirical quiz-kid opus that runs to almost a thousand pages (not including footnotes)—the competition has been obliterated. It's as though Paul Bunyan had joined the NFL or Wittgenstein had gone on *Jeopardy!* The novel is that colossally disruptive. And that spectacularly good.

Ignoring it, alas, is not an option. Just an understandable temptation. Fair or not, the world is physical, and books—especially ones whose boldface chapter headings read like MS-DOS commands—are apprehended as objects. When confronted with one the size of *Infinite Jest,* the urge is to skim and formulate a cover-up. You can always refer to the book as "Pynchonesque" (a form of highbrow dismissal through praise; today's "Faulknerian") and not be all that wrong.

Indeed, the Pynchonisms abound: cryptographic character names, the odd differential equation or diagram, and a certain overall florid nerdiness that sees an arched eyebrow as a "circumflex," sunbeams as "striated parallelograms," and a squad of tennis coaches as "testosterone-flushed factota." Wallace shares Pynchon's pig-Latin gene—the need to convolute for its own sake, to make things complicated because he can. It's life as viewed through a protractor with the help of a thesaurus. Discouraging? Sure. But discouraged is how Wallace wants us, I suspect. Like getting married or kicking drugs, commitments as large as reading *Infinite Jest* are best approached from a posture of submission.



David Foster Wallace's cinder-block-size opus is weighing down many of Manhattan's most illustrious briefcases.

The novel's payoff is its setup. When you've finally figured out what's going on, the book is over. Orientation is all. (Imagine driving a thousand miles to buy a map that will tell you where you've been.) The time is American near-future, a slaphappy playland of commerce and consumption. Corporate sponsorship has reached the point where time itself is subsidized. Each year is known by the name of a product (the year of the Depend Adult Undergarment, the year of the Tucks Medicated Pad), and the Statue of Liberty is a big bronze billboard. The man in charge is Johnny Gentle, a greasy Vegas crooner (and successor to presidents Kemp and Limbaugh). Gentle's program of national renewals involves turning several northern-border states into a toxic-waste dump and ceding them to Canada, thus creating a new political entity: O.N.A.N., the Organization of North American Nations. As the acronym suggests, society has finally stroked itself into a masturbatory climax, an apocalypse of self-abuse. America as whack-off-ocracy.

It's a hip, believable millennial vision. According to the latest Hollywood movies, the future is a fascistic, twilit junkyard swept by scalding acid rains and peopled by scurrying, virus-wracked wretches. Wallace's O.N.A.N. is more upbeat, if ultimately more depressing. The slag is out of sight, up north somewhere, and the games go on, especially tennis. Betweentimes, there's TV, and not much else.

Wallace's focus is Enfield Academy, a sun-dappled Boston tennis school run by the cultish Incandenza family. Like Salinger's Glass clan, the Incandenzas are impossibly talented and odd: a family of eggheads too fragile for this world who gab about comparative grammar the same way other folks talk about the weather. Hal, the tennis-playing middle son, is a pot-smoking amateur philologist who's memorized the *Oxford English Dictionary.* Orin, the eldest, punts for a football team. The ba-

Photographs: top, Bob Mahoney; bottom, Wayne Simpson.

by is Mario, a crippled filmmaker, and the mother, Avril, is a genius scientist. It's all incredibly smug and exclusive—preppy fantasy No. 17; belonging to a tribe of brainy jocks who are also incredibly attractive—but you get used to it.

The ghost of the father hovers over everything. Nicknamed Himself, he too directed movies, and much of the novel concerns the search for one of them: a fatally absorbing "entertainment" that kills or infantilizes those who view it. Conspiracies boil up all around the search, and webs of surreal circumstance. It's the bobbin that Wallace winds his plot around, and it spins almost out of control at times. Ingenuity can get tiring, too. Between the Quebecois terrorists in wheelchairs, the perils of the World's Most Beautiful Woman, and the endlessly detailed accounts of tennis games whose rules mimic strategies of nuclear warfare, you sense that Wallace is playing a title match with Pynchon and Co.

The beer under all this metafictional foam is the story of Don Gately, ex-burglar and recovering junkie. Gately's halfway house is near the tennis academy, and that's about all there is for a connection. Gately is deep in A.A., a true believer, scratching by from day to day on a diet of catchy homilies and sampler-ready slogans. He's big and tough and dumb, and he's a wreck, but he's also the novel's hero, its numskull anchor. He proves Wallace is onto his own glibness, wary of his virtuoso smarts. Gately can't afford original thinking. It's what got him hooked in the first place. He just prays now.

What's so unexpected in *Infinite Jest* is its crusty moral code. There's a steak in the middle of all the Wonder Bread. There's a window in the hall of mirrors. In Wallace, A.A. has found its laureate, able to relate its horror stories and explicate its theology too. The monologues of his drunks and pills aren't just gritty counterpoint to the brainy high jinks of the tennis kids; they're grunts of actual hellfire. They burn. A crack-smoking mother bears a stillborn baby and carries it around for days, still attached to its withered umbilical cord. A Boston vagrant gets his jollies smothering house pets in Hefty garbage bags. Gately is shot toward the end of the book and refuses narcotics for his wounds. The scenes of his toughing it out in the hospital, hallucinating from pain, are masterstrokes. In O.N.A.N., the fundamental question is: to numb or not to numb. So Gately groans.

Jack Kerouac wrote a draft of *On the Road* on a long, continuous roll of paper. *Infinite Jest*, by all appearances, was written on a Möbius strip. It doesn't move forward, just cycles and recycles—an obsessive-compulsive loop of gorgeous verbiage. By definition, such a book can't end, but Wallace snips it off just right: in the middle of a scream. ■

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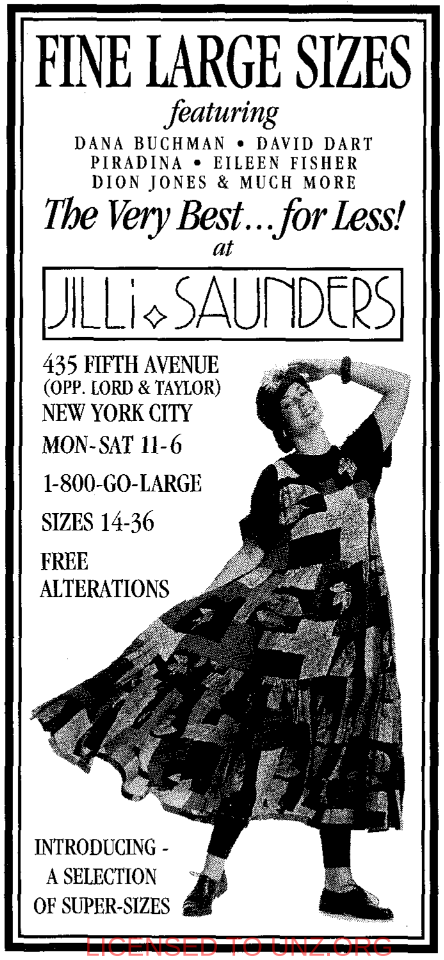

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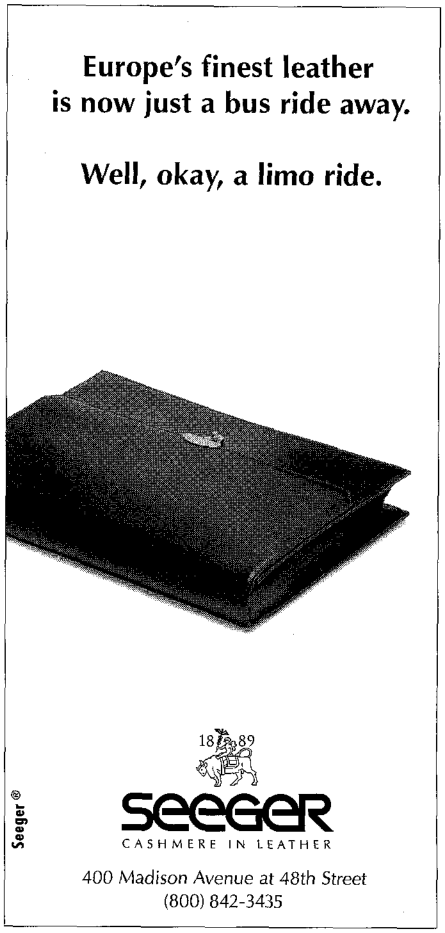

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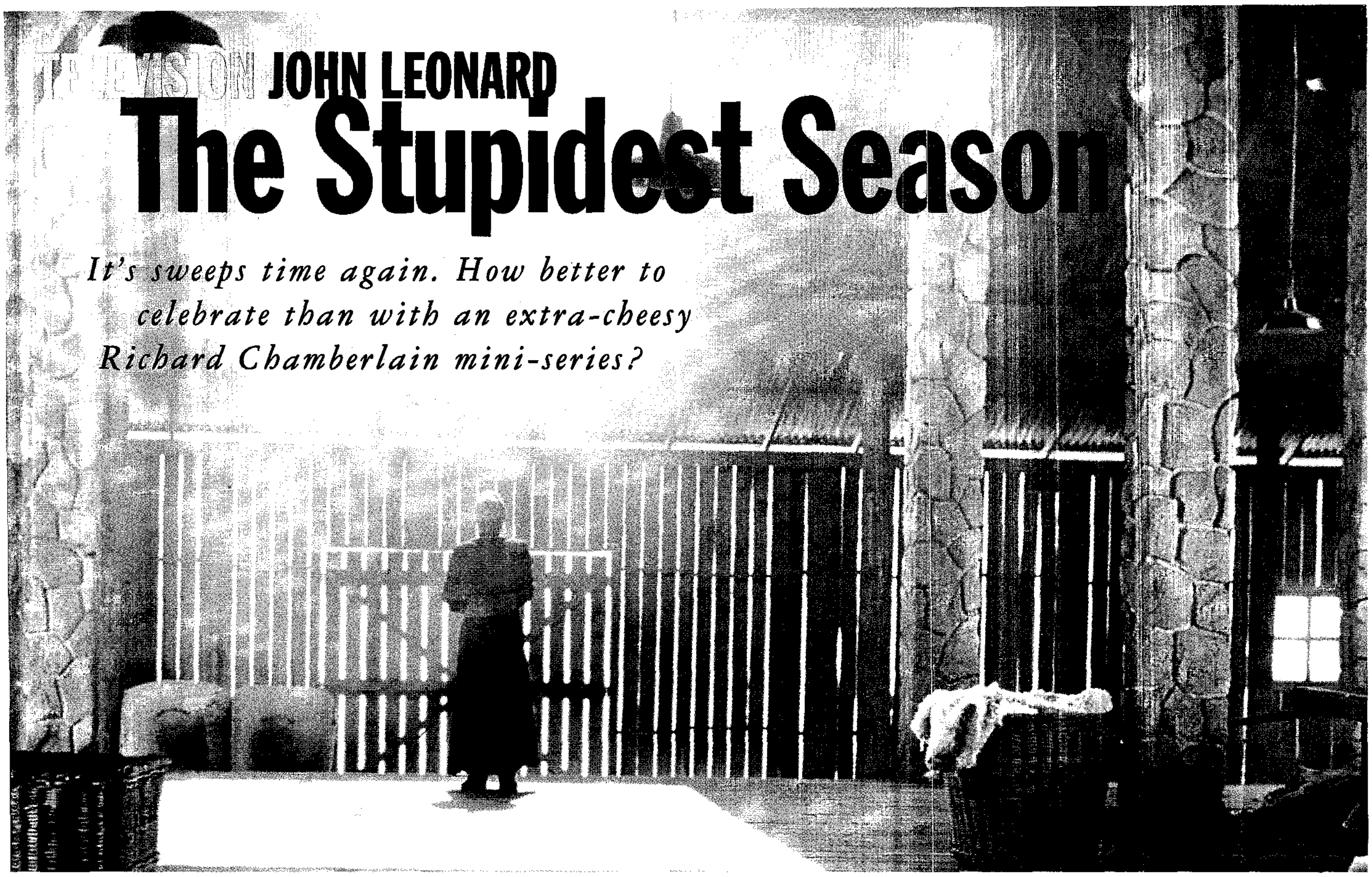
TELEVISION

JOHN LEONARD

The Stupidest Season

It's sweeps time again. How better to celebrate than with an extra-cheesy Richard Chamberlain mini-series?



Richard Chamberlain in *The Thorn Birds: The Lost Years.*

Photograph by Cliff Lipson/CBS.

ON THE ONE HAND, ADVERTISING AGENCIES wouldn't spend an astonishing $40,000 for each and every second of Super Bowl commercial time if television didn't somehow modify behavior. On the other hand, after Idi Amin was deposed in Uganda, what they found in his palace vault was a trunk full of old *I Love Lucy* film reels. So *something* happens to us while we sit piebald in the play of pixels, but exactly how it messes with our minds is problematic. This is a sweeps week for network programming, and one of the worst in recent memory. Who decided that what most of us would want to see is Richard Chamberlain removing his priestly robes to roll around on the floor of a barn with Amanda Donohoe in **The Thorn Birds: The Missing Years** (Sunday and Tuesday, February 11 and 13; 9 to 11 P.M.; CBS)? And Doug Savant and Nia Peeples, together at last in **Robin Cook's Terminal** (Monday, February 12; 9 to 11 P.M.; NBC), between brain tumors and erogenous zones in a hospital morgue? And Joanna Kerns terrorized by a serial rapist-killer in **No One Could Protect Her** (Sunday, February 11; 9 to 11 P.M.; NBC), despite her husband, the police, and a fail-safe security system? Not to mention Adam Baldwin leaving Lindsay Frost to get himself French-fried in **In the Line of Duty: Smoke Jumpers** (Sunday, February 11; 9 to 11 P.M.; NBC), and Tori Spelling as a **Co-Ed Call Girl** (Tuesday, February 6; 9 to 11 P.M.; CBS)? How are we supposed to feel afterward about the Catholic Church and Australia? Organized medicine and cancer research? Cops and vigilantes? Higher education and the Forest Service?

If I pick on *The Thorn Birds,* it's because I can't help myself, like Joanna Kerns. Richard Chamberlain gets so much mini-series work because he is "classy" in the cheesy way the genre demands, and because he has perfected that nonplussed look. He was nonplussed in *Centennial,* nonplussed in *Shogun* and nonplussed, especially, in *The Bourne Identity,* where he woke up in Robert Ludlum's bed in Paris, half maimed and half drowned and wholly amnesiac, thinking maybe he might even be the terrorist Carlos, after which he abducted Jaclyn Smith. Here, as if nobody told him he'd already played the part in the original 1983 TV adaptation of Colleen McCullough's claptrap, he brings to his second go-round as a sex-starved priest the blank incredulity of an Uzbek peasant contemplating *Sputnik.* Through the pips on his domino, we seem to glimpse, instead of the grace of God, all the unpleasant randomness in the universe. Such capacity for dumb wonder is a gift equally convenient to the mini-series actor and the TV critic.

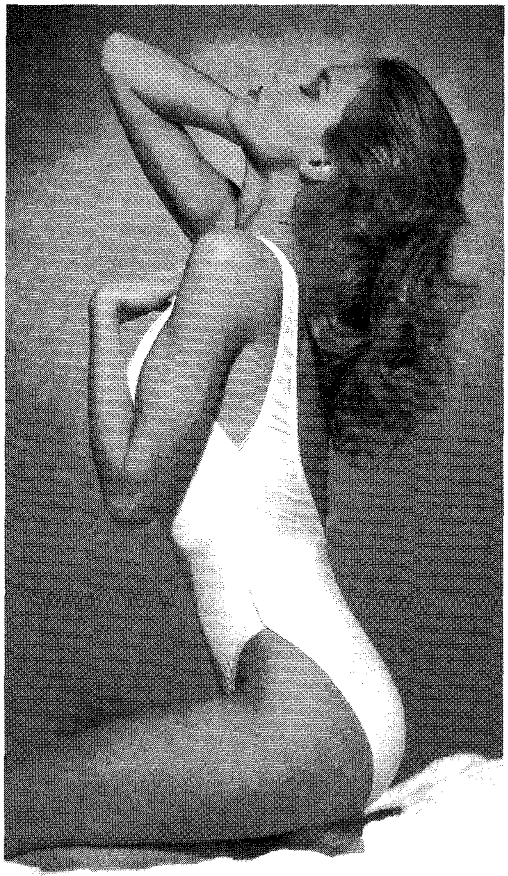
In spite of what we ought to have learned by now, we slog on for many hours nonetheless, hoping vainly for a glint of beauty or intelligence.

Never mind, then, how Ralph de Bricassart (Chamberlain) got hold of the Drogheda acreage in the Aussie outback in the first place. Nor why he returns from war-ravaged Rome in 1943, a richly attired archbishop, to count the sheep and kangaroos and worry about the drought. The fact is that, all unknowing, he'd left behind a pregnant Meggie O'Neal (Donohoe). All unknowing, he will assist her in her custody battle with her estranged husband, Luke (Simon Westaway), for possession of this boy-child, Dane (Zach English). Mostly unknowing, he will go away again, after lots of weather, some fraught sex, and a fistfight, forsaken by God and relinquished by Meggie. Meanwhile, it seems that Ralph is disappointed in God, because of Nazis; that Meggie is disappointed in Ralph, because of God; that Justine (Olivia Burnette), Meggie's older daughter by swinish Luke, is furious with all of them, including God, because she's an adolescent and wants to be an actress; and that the drought is probably symbolic. When the rain comes, just in time for the sex, it will punish poor little Dane, who wants to be a priest and doesn't know that his father already is one.

Perhaps one should be grateful. When television contemplates the Mother Church, what we usually get is gorgeous guilt and Catholic porn—pedophile priests and hysterical nuns; a bed of nails and a poisoned chalice; exorcists and Antichrists; witch-burning and morbid martyrology. Rather than porn, the animating principle of *The Thorn Birds: The Missing Years* is stupidity. Everybody has secrets, and nobody tells anybody anything, and so they all behave stupidly, even Amanda Donohoe, who was such a wonder for two seasons as the lesbian lawyer on *L.A. Law* and, before that, as Ken Russell's snake goddess in *The Lair of the White Worm*. Without Ralph, Meggie will have to eat the mutton of Single Motherhood. Without Meggie or faith, a nonplussed Ralph must trundle off to Sydney to work with refugees who are, of course, also symbolic of our stateless estrangement from sex and God and anything better to look at on television.

Because *Terminal* isn't really a brighter idea: Instead of sex and religion, sex and disease. Once upon a time, Robin Cook wrote a best-selling novel, *Coma*, about body snatching in a big-city hospital, and Michael Crichton himself directed a crackerjack Hollywood version of it back in 1978, with Geneviève Bujold besting Richard Widmark; and ever since, Cook has been trying to repeat himself (see *Contagion*), and TV has been trying to clone Crichton (see *Terminal*), and the bloom is off the corpse. What goes on between the hunky doctor Doug Savant and the lissome nurse Nia Peeples is sticky enough, although also oddly lassitudinous (they need to get rained on to rub up the necessary static cling). But what goes on in the cancer clinic while they only have eyes for each other's gross anatomy is another variety of wet dream, involving oncogenes in the wrong tumor and Michael Ironside on a rampage. So many rich, white, middle-aged males need their brains fixed, you'd think it was a socialist plot.

This is how a week of "sweeps" television has modified my behavior: I've decided not to tell you about sex and violence (Joanna Kerns), sex and college (Tori Spelling), or sex and the burning bush (Smokey the Bear with a parachute). I won't even discuss sex and the Steroid Bowl. I am, as Richard Chamberlain should be, an agnostic about reality itself. At a Manhattan dinner party not so long ago, a friendly psychiatrist told me that in her opinion, television cuts down on child abuse. As modifications go, this avoidance behavior seems to me to be worth a whole lot more than $40,000 a second. ■



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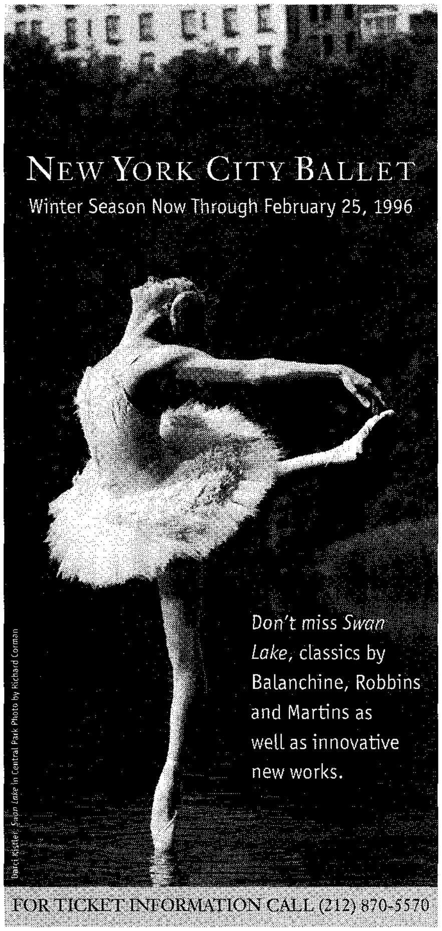

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Darci Kistler: Swan Lake in Central Park Photo by Richard Corman

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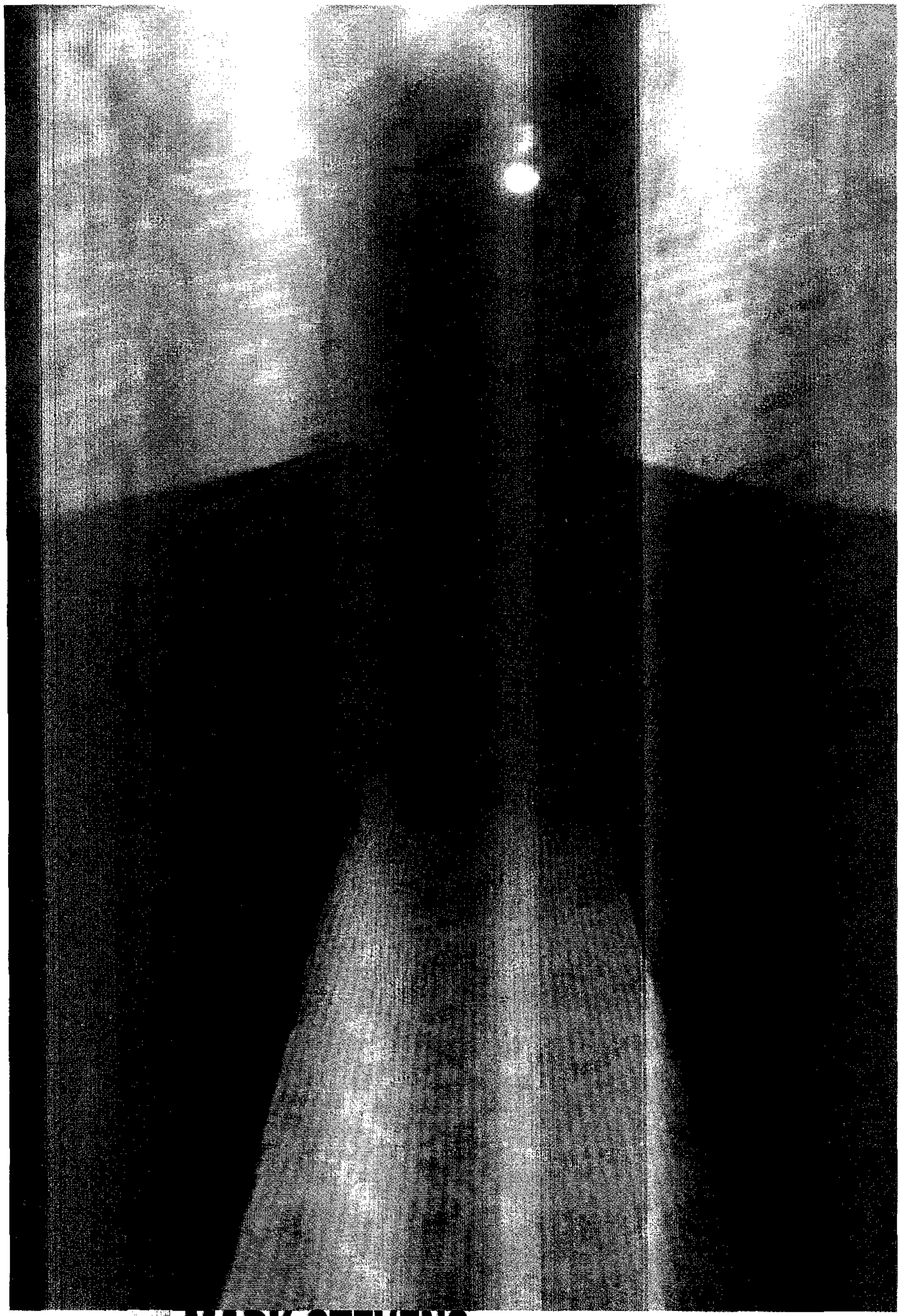

MARK STEVENS

Tender Is the Night

Roy DeCarava's subtle eye makes his shadowy images of black life complex, affectionate, and rich—in short, human.

Shadows that whisper: *Hallway* (1953)

Photograph by Roy DeCarava/courtesy of the Museum of Modern Art.

Roy DeCarava's *Hallway* (1953) IS AN EMBLEMatic American image, a rendering of a classic urban setting—the tenement hallway—that is as definitive in its way as Edward Hopper's portrayal of the lonely crowd. It is masterly partly because it transcends obvious definitions. Isn't this hallway, for example, also a symbol of life's journey? The spaces breathe, swell, contract. The shadows whisper with memory. The light at the end of the tunnel is less strong than the radiance coming from somewhere above and nearer at hand (as if the journey mattered more than the destination). The photograph does justice to despair, yet finds a place for hope.

DeCarava, a black photographer who has spent almost all his 76 years in New York City, is now the subject of a retrospective of almost 200 works that Peter Galassi has organized for the Museum of Modern Art. The show should have a significant impact, both because DeCarava is a master who deserves recognition and because his work offers an expansive challenge to the narrow orthodoxies of our art world. It is hard to imagine a young artist today—DeCarava was 33 when he took *Hallway*—approaching a tenement in so subtle, rich, and paradoxical a manner. You would more likely get a rhetorical condemnation of American culture or, if the artist were romantic, a lurid evocation of the rat-crawl of despair.

DeCarava's sensibility is rooted in the gritty confidence of the Harlem Renaissance and in the jazz of the fifties. Some of the existential romance of the forties and fifties—that "I can't go on; I must go on" viewpoint—also informs his art. In the early fifties, he collaborated with the writer Langston Hughes on a classic work of black American culture, *The Sweet Flypaper of Life.* This book (which came out in 1955 and was reprinted in 1984) is an intimate portrait of family life in Harlem. Neither the text nor the images recoil from the harsh circumstances of tenement life, yet their effect is one of unsentimental, uncloying celebration. In his astute catalogue essay, Galassi writes that the artist distilled from these families "an elixir of affection."

In the late fifties, DeCarava set out to make a second book (unfortunately never published) called *The Sound I Saw,* a portrait of the jazz musicians of the period. Many of these pictures—such as one of John Coltrane transforming his sax through the intensity of his "blow" into a kind of musical spray and shimmer—are on display. DeCarava describes Coltrane this way: "He wasn't trying to be noble, but he was noble because he never gave up. He was always searching. The bar would close, the audience would go home, and Trane would keep playing, trying to find what more there was inside." (DeCarava, a student of the tenor sax, says with the finely understated wit of one who has been among the greats: "I practice but don't play.")

DeCarava's jazz pictures are unlike conventional pictures of musicians. They are true to the music not simply because they are themselves works of art—contemplative in the way much great jazz of the fifties was—but because they make

(continued on page 111)

THE CITY WEDDING

and Honeymoon Guide

it must be love

Your knees are weak. Your heart's pounding. It's okay... just take a deep breath. The expert consultants at Macy's Bridal Registry know about wedding jitters. Our professionals will guide you — gently and comfortably — through the in's and out's of furnishing your new home. And Macy's is the place that can do it all — from exquisite crystal and china to state-of-the-art electronics and kitchen essentials to sumptuous bedding and towels. Our computer makes your choices available to family and friends coast-to-coast, and the registry is updated daily to minimize duplication. Only Macy's offers our exclusive Bridal Linen Trousseau — a classic collection of linens and bedding that's always in stock. Best of all, our special attention is complimentary. Once you've registered at Macy's you're also automatically eligible to participate in our "Couple of the Year" drawing[†] and events held in the spring. And as our gift to you, for up to 6 months after your wedding, we offer 10% off gifts you registered for but didn't receive[†]. To make an appointment with one of our bridal consultants, just call 1-800-44-WEDDING.

[†] Certain restrictions apply. Details in store.

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NEW TRADITIONS

Isn't it romantic? Hansom cab takes the nuptial route through tree-lined Central Park.

By Susan Breslow

Shortly after many a romantic engagement comes the other "e" word: Elopement. Why not? Most brides and grooms agree along the way to becoming Mr. and Mrs. that planning a wedding is a time-consuming, expensive, and emotionally charged experience. Imagine if it could all happen quickly, on the cheap, with no power struggles or personality clashes. Some do take the easy way out, making the trip to City Hall on a lunch break.

But what fun they miss! Weddings are the happiest, most sentimental, and most love-affirming times of our lives, for both the couple itself and those who gather to witness and celebrate this all-important rite of passage.

An enduring passion for the Empire State Building has fostered flicks of romance like *An Affair to Remember* and *Sleepless in Seattle*. And for the third year running, a contest for couples who have always wanted a Valentine's Day wedding at this Gotham landmark is fast on the way to becoming a new tradition in town. Contestants compose a one-page essay that answers why they want to get married at the site. Winning couples (they've already married 34 couples here) exchange vows in a chapel on the 80th floor, and are treated to a champagne toast, gold wedding bands, and gifts. (For information, call Terri Wilenta at 212-736-3100.)

To have and to hold: Spring palette of fragrant florals capture the season.

Beverly Hood Allen
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Susan Brand
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and Gary Buss/FPG

This Page (top): Terry
deRoy Gruber/gruber
photographers

(right) Joe Neil

Whether you're planning a gathering large or small, traditional or unconventional, the following pages will help you create your city wedding. Filled with resources and tips on doing it in style, this section is *New York* Magazine's engagement gift to you.

INVITATIONS TO ROMANCE

Wherever you're having your wedding, a good invitation does more than announce the time, date, and location; it communicates the type of affair planned. **Alpine Creative Group** (28 West 27th Street, by appointment, 212-213-8280, 800-289-6507) helps couples to create a custom invitation for fantasy themes and traditional affairs alike. The company designs and manufactures on site and can accommodate rush orders, but it's advisable to allow a month for printing and construction. Stock includes recycled and imported papers as well as parchment scrolls. For a full wedding ensemble—invitation, invitation envelope, response card, and response envelope—plan on a cost of $5 to $20 each.

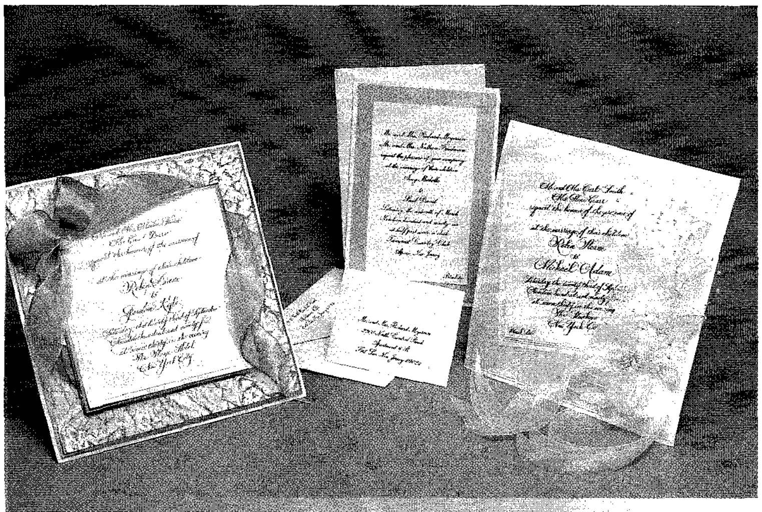
Although inviting guests via e-mail hasn't caught on yet, modern brides still may want to surf the Internet before they walk down the aisle. Correspondence in two newsgroups (*alt.wedding* and *soc.couples.wedding*) contains thousands of words of advice on dozens of subjects based on users' personal experiences. Lurkers (readers who don't post correspondence) can find the name of a local place to take dancing lessons or where a bride can find a dress and have it fitted ten days before her wedding, and some fresh ideas for wedding favors and themes. There's even a debate on pre-nuptial agreements (most just say no).

Further help in keeping things in perspective is available in *Miss Manners on Painfully Proper Weddings* (Crown, $14) by Judith Martin. Among her acerbic and hilarious cultured pearls of wisdom: "No bride in her right mind, if nature could produce such a wondrous creature, would want her wedding to be The Happiest Day of My Life. This would mean that everything from then on, such as the marriage itself, would be downhill."

"Weddings are universal in nature—and unique in execution," writes Lawrence D. Harvey, executive director of catering at The Plaza Hotel. If a bride's budget only allows her to dream of an opulent wedding, she can indulge her fantasies by reading Harvey's *A Plaza Wedding* (Villard Books, $65), in stores in May. This bride-to-be bible covers menus, flowers, decor, dresses, photography, and more, along with 200 color photographs featuring a number of the hotel's well-publicized affairs.

New bridal bible from Plaza Hotel's catering know-it-all takes the cake (and its frosting).

LOU MANNA



Words of love framed by cascading ribbons, and imported papers and parchment brushed with gold leaf, from the Alpine Creative Group.

Interdenominational **Riverside Church** (120th Street and Riverside Drive, 212-870-6802) contains three chapels where New York City couples have been saying "I do" for more than 65 years. Modeled after Chartres Cathedral, the nave can hold up to 2,500 guests. Romanesque Christ Chapel seats 150. The Meditation Chapel is ideal for intimate gatherings. Catering services and reception rooms are available, some with fireplaces and outdoor viewing areas. In addition to conducting traditional wedding services, Riverside clergy meet with couples beforehand to add a personal touch to services.

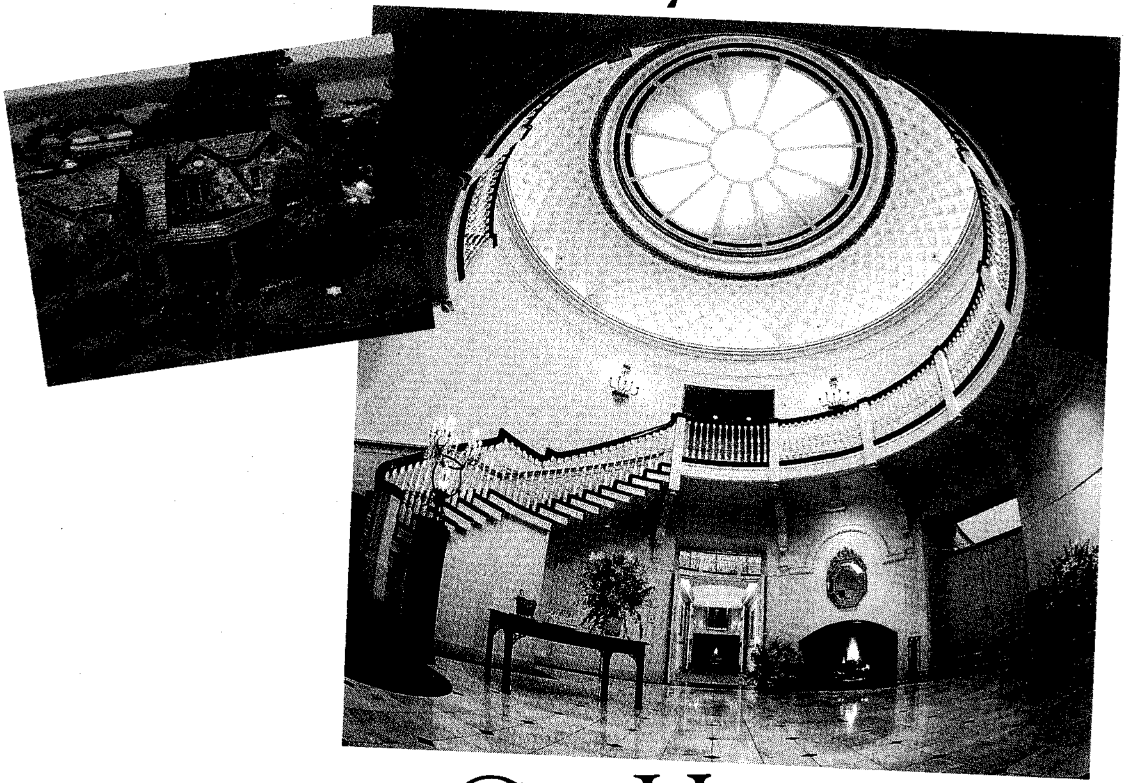
Brides who don't have the time or confidence in their event-planning skills can call the Association of Bridal Consultants (860-355-0464) for a referral. The Groom's Side (201-763-8877) provides help in planning and budgeting those wedding events his side traditionally handles, such as the rehearsal dinner and travel arrangements for out-of-town guests.

DREAM-WEAVERS

"Every bride has a dream, and it's our job to fulfill it," says Diana Gould of **Diana Gould Ltd.** (826 Scarsdale Avenue, Scarsdale, 914-725-3844), whose floral designs and party decor turn ordinary rooms into magical environs. Today's best-dressed wedding tables are sheathed in shimmery organza, silk chiffon, raw nubby silk, or moire, according to Gould. The trend in centerpieces is to heighten romance and soften lighting with candles or candelabra. To guide guests to their table, Gould likes putting each place card inside a keepsake Victorian frame. Prices to decorate a wedding start at $2,000.

Even brides on a budget can carry a beautiful bouquet of miniature roses, lilies of the valley, orchids, or freesia. The Victorian nosegay style, easiest of

Country House:



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(Look for *The Bride and Groom's First Cookbook* by Abigail Kirsch.)

all shapes to handle, starts at $100.

Get to the church, synagogue, or flower-filled field on time by arranging for a limousine and driver to take you there in style. If a bride will be wearing a long gown with a train, it becomes a necessity. **Allstate Car & Limo** (163 Eighth Avenue at 18th Street, 212-333-3333) rents chauffeur-driven Lincoln super-stretch limousines that can hold up to nine people. The cost is $75 per hour in Manhattan. Regular stretch limos, which hold four, are $45 an hour, and Lincoln Town Cars and 1995 Cadillacs are available for $25 an hour in Manhattan. A two-hour minimum applies.

PHOTO FINISH

The beauty of a wedding deserves to be captured on film, and New York has many photographers skilled in framing precious moments. Photojournalist Leslie Caroline requires prospective clients to view her work prior to accepting an assignment, "Because what they're really buying is my vision, and it's important they like it."

Increasingly, couples are toting a stash of single-use cameras to their main event for the fun of it. It's a natural ice-breaker at parties, and there are always enough good shots to fill an album. **Clicks** (49 West 23rd Street, 212-645-1971), a photo store open seven days a week, sells disposable flash cameras that have 27 exposures. The cost for one camera plus processing of two sets of 4 x 6 prints and two free 5 x 7s is $22.99. For an additional $100, Clicks will pick up used cameras from the wedding site and return developed prints in two hours. Clicks can also supply a Nikon-toting photographer at $250 to capture the fun and flavor of the party for two hours.

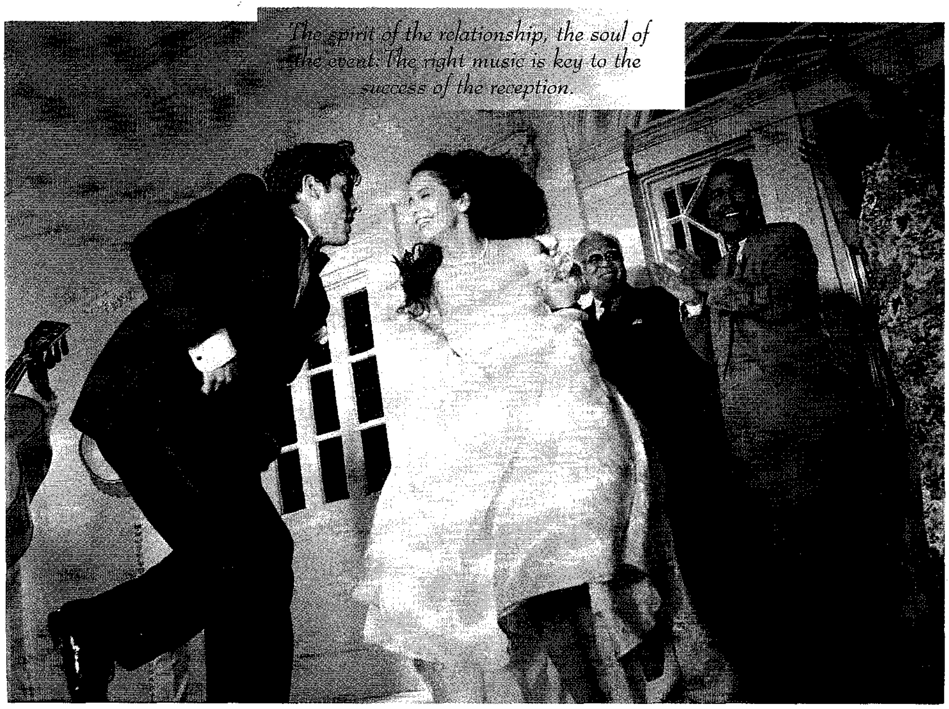
AND THE BAND PLAYS ON

Some of the greatest love songs written were penned by the Beatles. Frank Sinatra, whose readings of romantic ballads are nothing short of legendary, has stated that his favorite love song (of all time) is George Harrison's "Something."

Due in music stores this week, the Beatles' newest single, "Real Love," will likely get its share of requests at this year's spring and summer wedding receptions—perhaps especially among those taking the spin the second time around.

Proof positive: No invitation necessary, no experience needed.

ARIEL SKELLEY/THE STOCK MARKET


The spirit of the relationship, the soul of the event. The right music is key to the success of the reception.

KALUZNY/THATCHER/TONY STONE

Beyond something old and something new, couples are asking the **Ken Gross Orchestras** (800-688-4480) for the ageless classics: Songs such as "When I Fall In Love" and "It Had To Be You." But Gross, who has a staff of more than 60 professional musicians in set groups that perform every popular musical style, suggests including something for everyone. "For some, it's waltzes and fox trots, for others it's jazz and Top 40," says Gross. "Clearly a mixed bag of music, accompanying the couple's own selections, will help to keep the party lively and the dance floor full." Prices range from $2,400 to $5,000."

"Dancing and fun makes for good cheer and a great wedding," agrees maestro **Lester Lanin** (157 West 57th Street, 212-265-5208), who has played at thousands of wedding receptions as leader of the band. Yet each affair is made unique by the bride, groom, special requests, and the audience participation that Lanin thoroughly enjoys. In addition to the musicians following his baton, Lanin is also represented by 15 set ensembles that range in size from a single piano player up to a full orchestra.

Whether a couple wants mostly Mozart, mostly mambo, mostly Motown, or any other style of music, **Roy Gerson Music** (250 West 57th Street, Suite 2315, 212-957-9110) can comply. One of his four- or five-piece orchestras that plays for four hours is from $2,500 to $3,000. For an additional $300 to $400, a keyboard and sax player can perform during the cocktail hour. According to Gerson, brides and grooms continue to select old standards such as "Love Is Here To Stay" and "Embraceable You" for their first dance. A more recent song, "Wind Beneath My Wings," has come into favor for fathers and daughters.

"Ballroom dancing has its own highly developed language that can bring a couple even closer," says Samantha Raynes, a personal dance instructor in Manhattan who specializes in newlyweds. Whether you need to learn or simply polish your skills, Raynes can help you face the music and dance.

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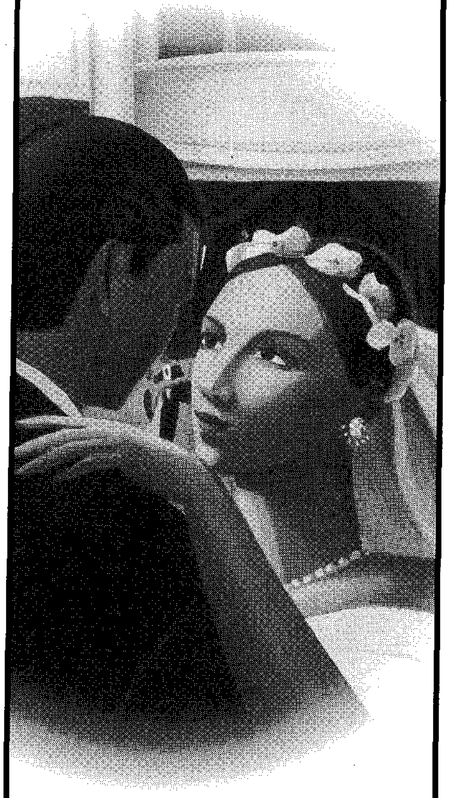

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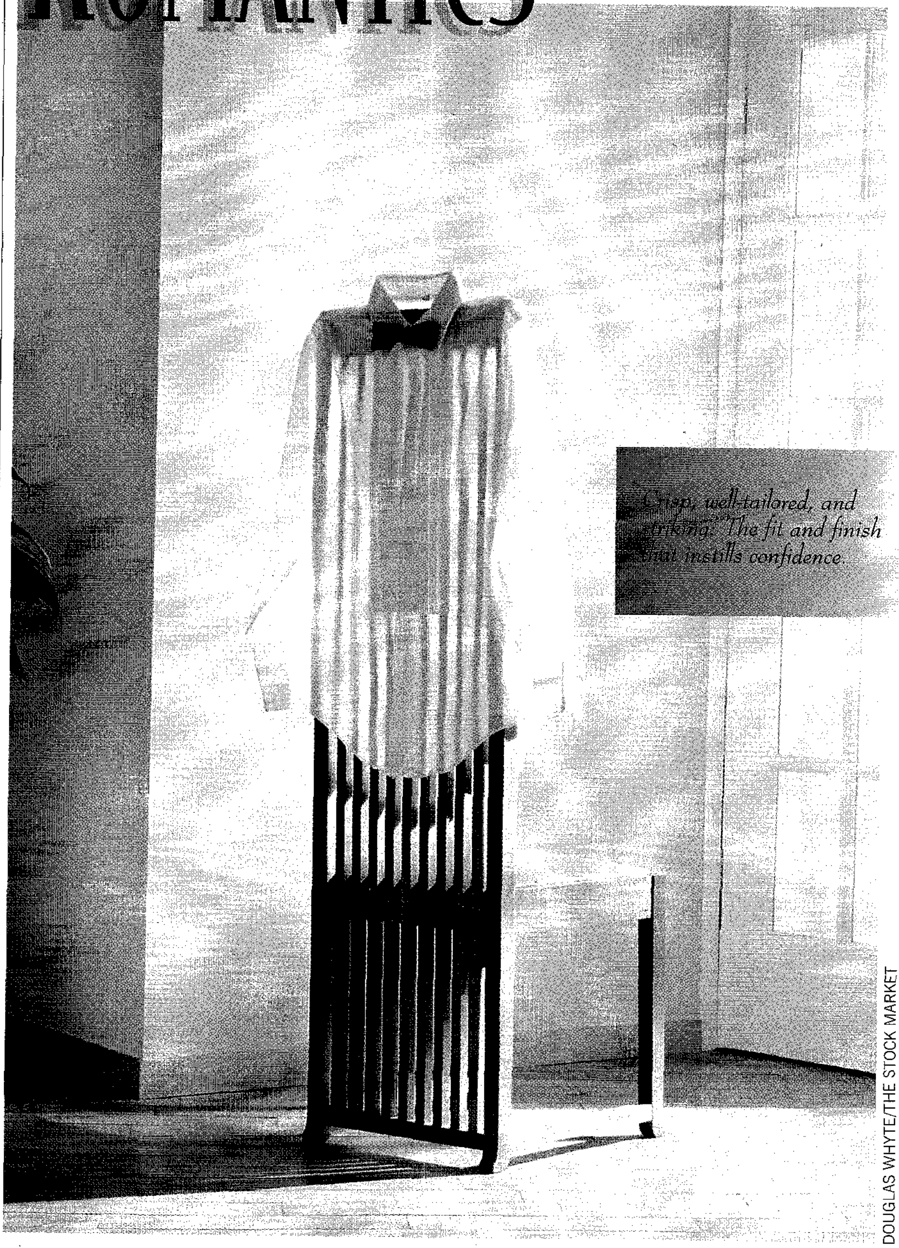
NEW ROMANTICS



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DOUGLAS WHYTE/THE STOCK MARKET

SOMETHING OLD, SOMETHING NEW

The most beautiful wedding wear today adds a thoroughly modern sensibility and an individual point of view to the time-honored customs of past generations. First brides, who tend to be more tradition-bound, continue to make white and ivory their top color choices for gowns. What changes every few years, though, are the silhouettes women prefer. In and around New York today, brides-to-be are asking for dresses with clean and sophisticated lines. Dramatic off-the-shoulder necklines, fitted bodices, and full or A-line skirts are all popular now.

Romance never seems to go out of style. Fabrics that flow and have movement—silk, satin, chiffon, and soft laces—are perennial and sentimental favorites. Tasteful touches, such as small fabric-covered buttons down the back of a dress, add detail and elegance to an overall look. While subtle beading and lace accents can be lovely, heavy beading and over-the-top laciness are out of favor.

The sleeveless wedding dress is showing up often, worn with traditional 16-button opera-length gloves. Some brides are choosing two-piece ensembles, and are wearing a detachable overskirt or train over a straight skirt. The juxtaposition of the long dress with a short veil, and its reverse, are also chic: Long veils provide the illusion of an extended silhouette, while short ones accentuate the beauty of the back of the dress.

With varying spring and summer temperatures, styles that can be warmed up or cooled down offer the greatest comfort and flexibility. Shorter dresses are traditionally popular in sultry weather. Picture a pale pink tea-length dress with a *matching unlined lace bolero over it.* Headpieces with floral motifs mirror nature's beauty at this time of year.

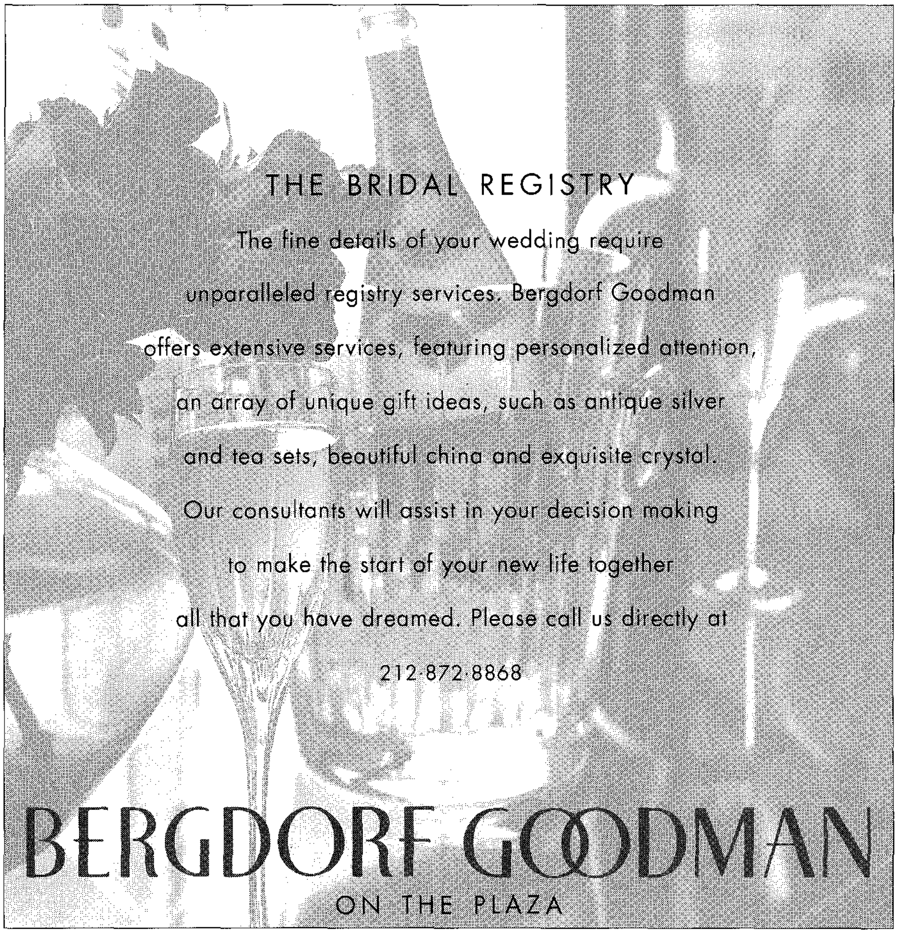
Second-time brides are requesting finely tailored suits with lace. Sophisticated straight gowns are in, and sexy, strapless looks have devotees as well. Hues of blush and ecru provide elegant alternatives to white and ivory.

Regardless of whether a woman is marrying for the first time or not, she wants to look beautiful on her wedding day—and as tradition has it, she always does. The following stores and designers offer choice and expertise in dressing the city's about-to-be-wedded.

BRIDAL FASHIONS

As a leader in fashion, **Bergdorf Goodman** (754 Fifth Avenue, between 57th and 58th streets, 212-753-7300) offers both classically styled bridal gowns as well as modern alternatives. Designers whose exclusive creations are featured in the Bridal Salon include Dolce & Gabbana, Ulla-Maija, Pat Kerr, and Richard Glasgow. Shoes are also available. Attendants can find a unique selection of elegant gowns, simple sheaths, and designer dresses here as well. Across the street, Bergdorf Goodman Men dresses impeccable grooms.

For many women, a wedding is the opportunity of a lifetime to wear a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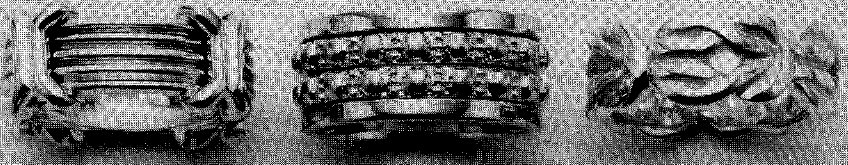

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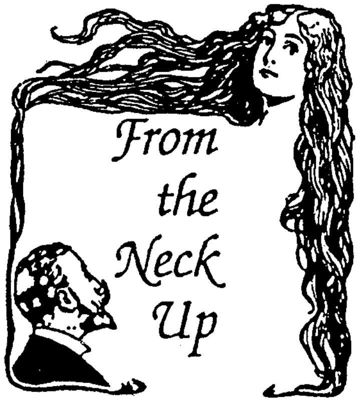

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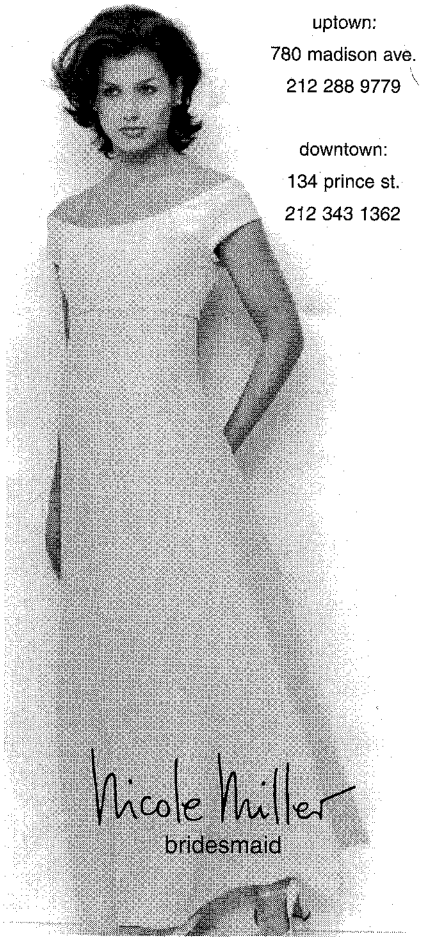
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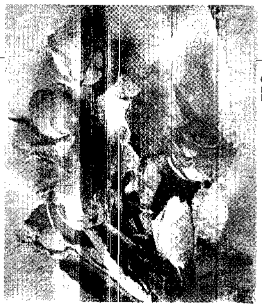
Nicole Miller
bridesmaid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dress made just for them—and a number of talented New York couturiers specialize in bridal wear.

Among them, **Miriam Rigler** (14 West 55th Street, 212-974-9429) creates bridal gowns and dresses for all members of the wedding party. Since most of the clothing is custom-made, dresses fit figures perfectly. If a bride wants a neckline or other styling detail changed from one of the shop's ready-made dresses, Rigler can create a unique yet harmonious-looking gown. Prices for custom wedding dresses start at $1,250; bridesmaid dresses from $250.

The only consignment shop for brides in New York, **Michael's** (1041 Madison Avenue, between 79th and 80th streets, 212-737-7273) enables its customers to wear a designer wedding gown without spending a fortune. Most of today's leading names in wedding fashion turn up including Amsale, Bianchi, Diamond Collection, Dior, Galina, Carolina Herrera, Jim Hjelm, Ron Lovece, Marisa, Eve of Milady, Priscilla, and Vera Wang. Prices range from $250 to $1,200, and after the wedding, Michael's will buy back designer gowns in perfect condition. One-of-a-kind couture dresses are also available in sizes 2-12.

For many New Yorkers, a visit to Kleinfeld is a date with destiny. Cloaked in tulle for more than a half century, Kleinfeld has the largest selection of domestic and European dresses in the country, if not the world. The Wedding Dress at Saks Fifth Avenue is an intimate salon where brides will find a selection of dresses, headpieces, and other accessories edited for sophisticated tastes.

Should a bride's dream conjure a dress asparkle with diamonds—and she happens to have $100,000 in her budget to make it a reality—gown designer Andrea Rose and master jeweler Henry Dunay have collaborated to create *The Memory Link* gown. Decorated with 36 genuine diamonds, the equivalent of nine carats (total weight) is sewn onto its bodice appliqué. After the wedding, the diamonds are removed and formed into an eternity bracelet to commemorate the day.

MEMBERS OF THE WEDDING

Brides aren't the only ones changing traditions in wedding wear. Today's bridesmaids are looking less like high school ingenues and more like grown-ups. Increasingly, their individual tastes and shapes are being taken into consider-ation. Instead of all dressing alike, many bridal attendants now wear the same color but choose the silhouettes

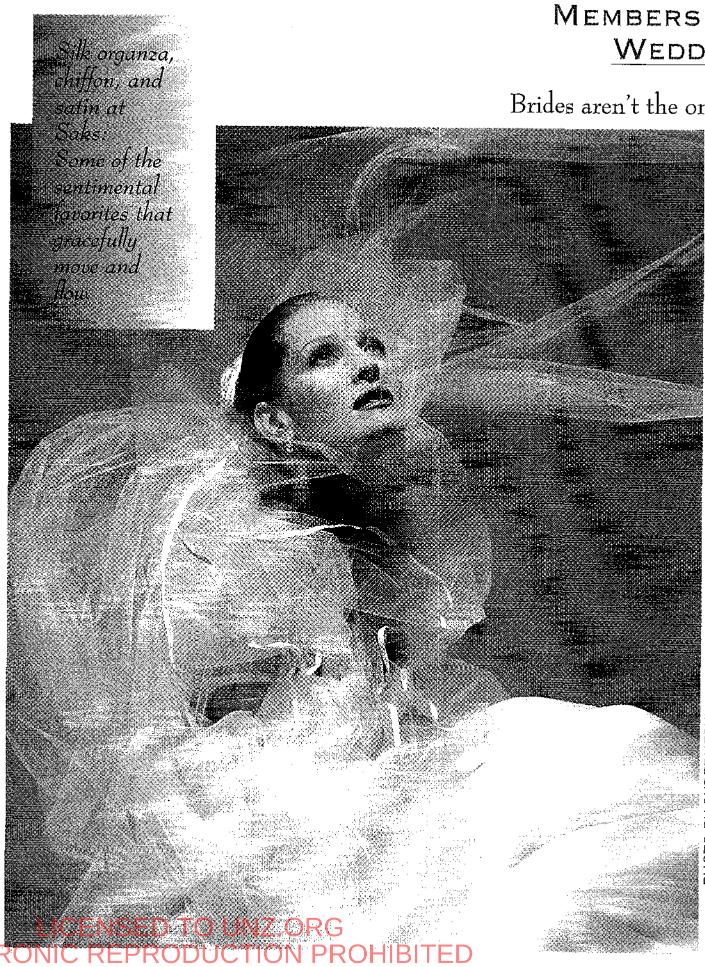
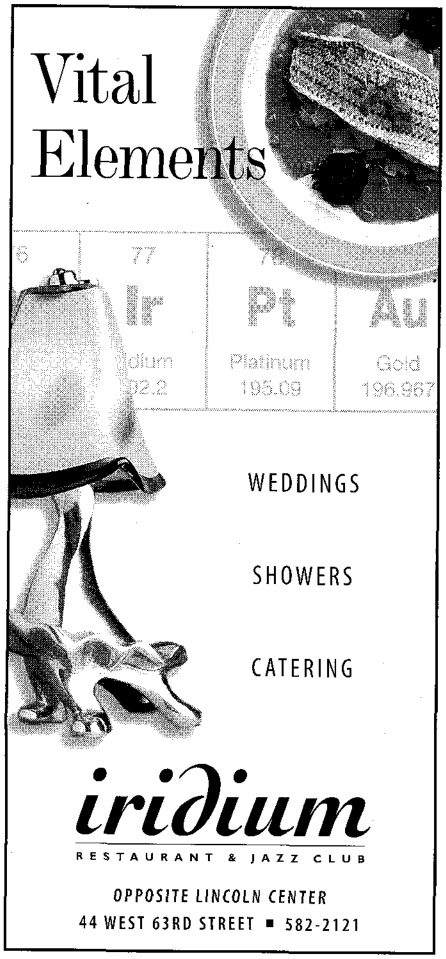

Silk organza, chiffon, and satin at Saks: Some of the sentimental favorites that gracefully move and flow

PHOTO BY SKREBNESKI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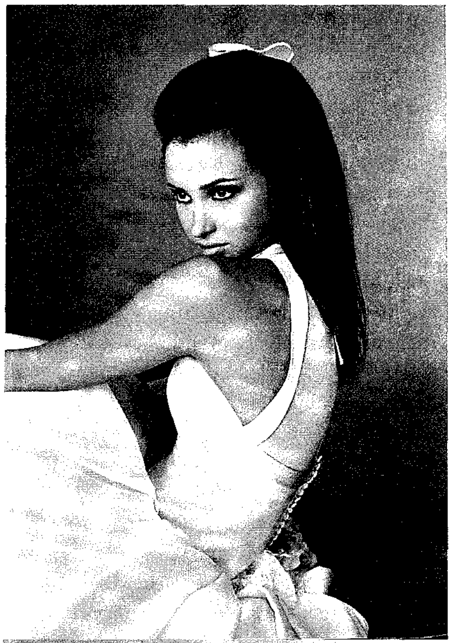

White silk organza trimmed with satin trapunto from Vera Wang.

most flattering to their body types.

Nicole Miller's two Manhattan boutiques (134 Prince Street, 212-343-1362 and 780 Madison Avenue, between 66th and 67th streets, 212-288-9779) feature eleven styles of bridesmaid dresses as well as men's formal accessories in assorted prints. For bridesmaids, the emphasis is on affordable, non-traditional dresses (from $190-$330) that can be worn again. Light crepe pastel dresses in periwinkle, blush, and champagne evoke seasonal wildflowers and highlight Miller's spring/summer collection. Matching handbags, scarves, and bolero jackets are available.

ACCESSORIES

Brides both traditional and cutting edge believe that a beautiful headpiece is the crowning touch to any wedding outfit. An elaborate one can give a simple dress a more formal appearance, while a simple headpiece balances a more ornate gown.

Many New York-area brides-to-be schedule a trip to Boston to visit **The Altered Bride** (129 Newbury Street, 617-859-8289) to view its collection of more than 150 handmade headpieces. The Altered Bride can restore, redesign, and custom fit an heirloom gown, embellishing it with

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old-fashioned lace and trimmings if a bride desires. The shop also features gloves, jewelry, garters, and more than 50 styles of bridal shoes.

The Wolford Boutique (619 Madison Avenue, between 58th and 59th streets, 1-800-WOLFORD) carries the entire wardrobe of Wolford hosiery and bodywear, and permits customers to 'try it before they buy it.' Sexy new stay-up-stockings (priced from $36 to $50) come to mid-thigh and have a comfortable, lacy band around the top, eliminating the need for a garter belt. Stay-Ups come in a variety of colors and patterns, and make a thoughtful gift for the bride to present to her bridal party.

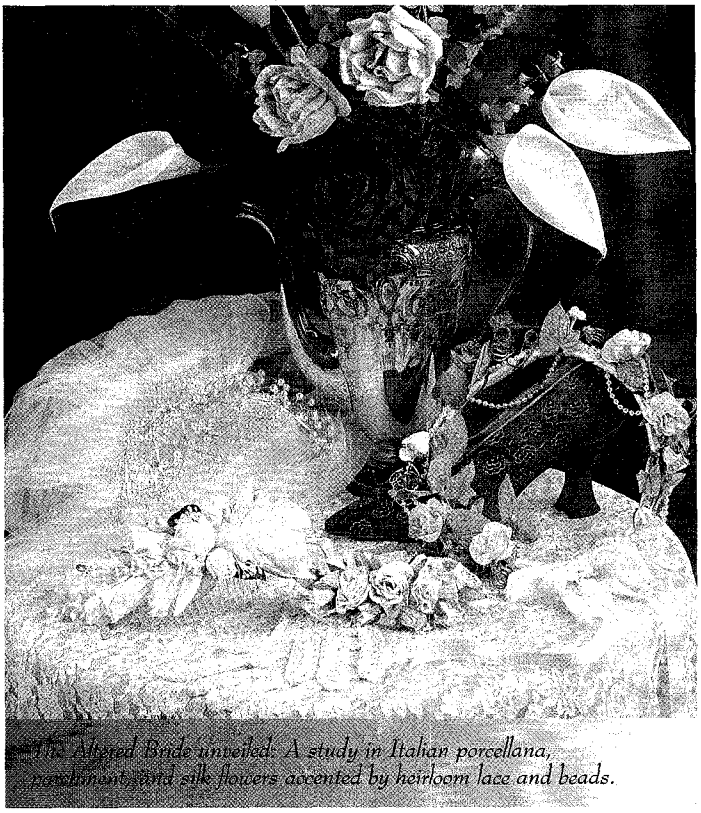
Wolford's form-fitting, seamless bodywear (priced from $110-$275) is crafted to please the senses and can enhance any romance with its lace and satiny textures.

HERE COMES THE GROOM

"The bride's dress is made to order; why not the groom's tuxedo?" says Andrew Kozinn, president of **Saint Laurie** (895 Broadway, between 19th and 20th streets, 212-473-0100). In fact, many men today are buying their own custom formalwear. Since 1913, Saint Laurie has been making men's clothing, including tuxedos and dinner jackets, on the premises. Here an off-the-rack man's tuxedo, hand-tailored in lightweight wool, ranges in price from $650-$795. Made-to-measure styles are $100 more. The store also offers custom and ready-made tuxedo shirts and accessories, and is practiced at outfitting the entire male contingent of a wedding party.

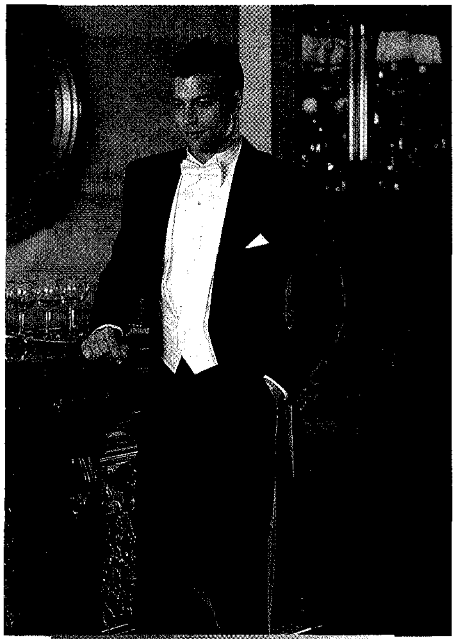
Traditional **A T Harris Formalwear Ltd.** (11 East 44th Street, 212-682-6325), in business for 105 years, has provided generations of New Yorkers with formal attire. Leading designers featured in the store are Lord West, Neil Allyn, and Frederick Theak of England. A large selection of imported and domestic shirts is available, along with studs and cuff links. Formalwear accoutrements include silk ties, ascots, scarves, pocket squares, cummerbunds, bow ties, braces, spats, gloves, collapsible silk top hats, and walking sticks. One can also find formal shoes from Bostonian and Frederico Leone.

A brochure from A T Harris is available to help grooms with the protocol of formal occasions. Contrary to popular belief, whether a wedding is formal or not isn't determined by where the wedding takes place or the number of guests attending. According to the pamphlet, the bride's gown is the deciding factor. If it has a train, the wedding is formal. The affair is semi-formal if the dress is street- or chapel-length.Classic formalwear for men consists of a cutaway with striped pants for daytime



The Altered Bride unveiled: A study in Italian porcellana, parchment, and silk flowers accented by heirloom lace and beads.

J. DAVID CONGALTON

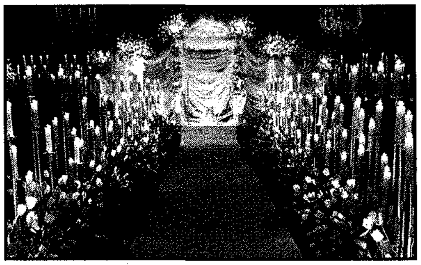


New for spring Chaps Ralph Lauren's dashing white tie and tails at Lexington Formalwear.

events and white tie and tails worn after 6 P.M. A tuxedo is appropriate for semi-formal weddings.

For the less-traditional groom and other male members of the wedding, **Ameri Principe** (243 East 60th Street, 212-838-1300, 212-758-4333) offers top-of-the-line men's clothing by well-known Italian designers at reasonable prices. Tuxedos by Principe, San Remo, Pancaldi, and Antonio Baldan are priced from $375 to $1,100; all-cotton or all-silk tuxedo shirts by Zanella, Marol, and Fabio Inghirami $75 to $550. French-cuff shirts ($75-$350) are striking and crisp when accented with stylish cuff links. Imported accessories, such as bow tie sets in warm-weather colors and patterns, start at $75.

Inside a 3,000-square-foot converted library, **Lexington Formalwear** (12 East 46th Street, second floor, 212-867-4420) offers fine men's formalwear and one of Manhattan's largest collections of rental tuxedos, morning suits, and accessories. Designers featured include Perry Ellis, Ralph Lauren, Christian Dior, Pierre Cardin, and many more. Full-dress tails and cutaways rent for $145. Tuxedos rent from $99 to $125. Discounts are available for group rentals.



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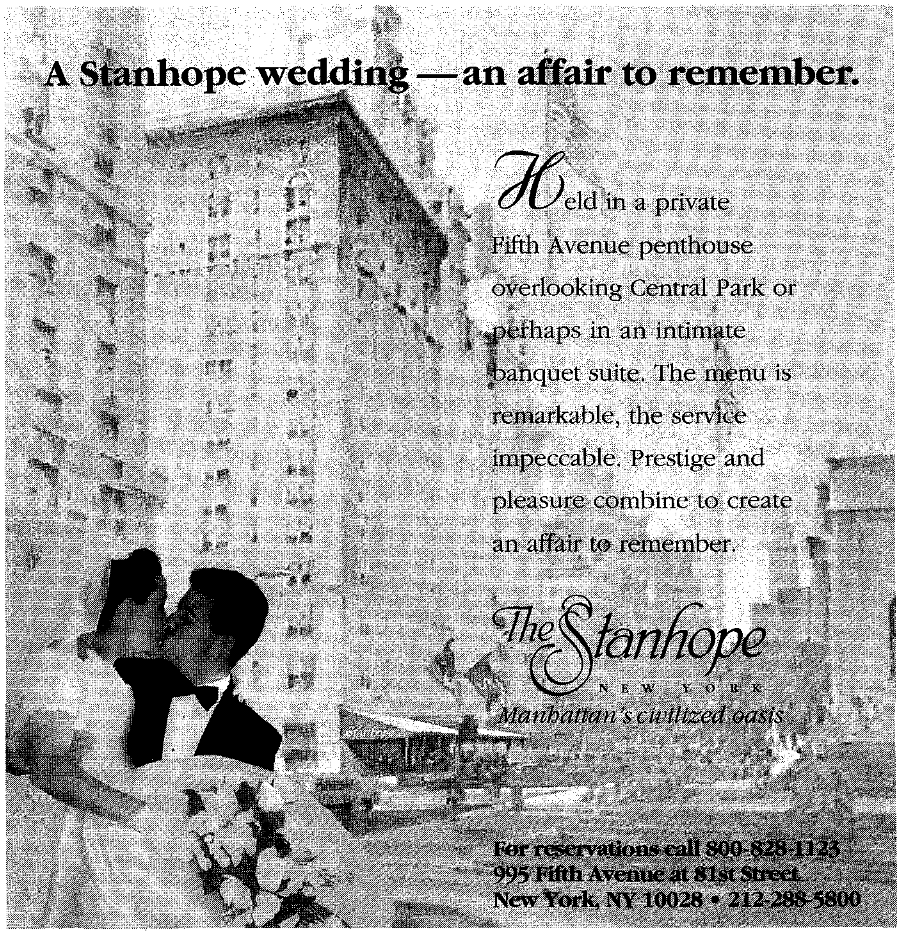

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A customer can try on and be fitted for the outfit he will wear at the wedding, and the store will accommodate all groomsmen, from the ring bearer to a size 60. Accessories range from imported socks and suspenders to white calfskin gloves. As a gift for their best man or ushers, many grooms purchase an accessory such a vest ($59-$300), silk bow tie ($22-$45), or cuff link and stud set ($10-$300).

Most salesmen at **Baldwin Formals** (52 West 56th Street, 212-245-8190) have more than 15 years of experience outfitting men for weddings. The store features a wide selection of formalwear in all sizes and styles. Andrew Fezza, Versace, Perry Ellis, Christian Dior, Pierre Cardin, Ralph Lauren, and Demetrios are among the designer labels. One crisp look for spring and summer weddings is the off-white, 100 percent light wool dinner jacket from Chatham & Essex, which rents for $125 and sells for $395. The complete outfit, including this distinctive dinner jacket, black wool trousers, cotton shirt, vest or cummerbund and appropriate accessories, rents for $175.

Harrison Formalwear (560 Fifth Avenue at 46th Street, 212-302-1742) can also dress the men in the wedding party, including ring bearers. Traditional grooms can find appropriate spring formalwear: full-dress white tie for evening or a gray or black cutaway for a formal morning wedding. To complement these looks, fine accessories such as 100 percent cotton pique shirts, doeskin vests, and silk ascots and ties are available. Rental costs range from $95 to $175.

Manager Michael Kashman notes, "A wedding provides a man with a good reason to purchase his own formalwear. Custom alterations (included in the purchase price, which ranges from $350 to $900) ensure he'll be as well-dressed as the bride. And unlike her dress, his tuxedo is likely to be worn again."

THE LOOK OF LOVE:
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Apparently there's scientific evidence that supports the romantic notion that a woman looks her most beautiful on her wedding day. There's a physiological explanation for it, say the experts: Her heightened endorphin level, from being so happy, and content combined with the flush of stress and excitement brought on by all the hoopla of the big day, invariably result in what people think of as that special glow.

Although strong

RB STUDIO/THE STOCK MARKET

He's in a 6-long, please: Many formalwear clothiers now dressing all the "men" in the wedding party head-to-toe.

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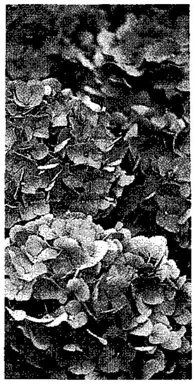
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It's quite possible that that face won't be the same one a bride or groom fell in love with. Dr. Mark A. Erlich of **The New York Plastic Surgery Center** (800 Fifth Avenue at 61st Street, 212-861-4100) notes that an imminent wedding inspires some to change parts of their appearance that have long dismayed them. In anticipation of smiling through a fusillade of flash bulbs, a surprising number of brides and grooms undergo rhinoplasty, and some mothers decide it's time for a more youthful profile.

The latest procedures performed by Dr. Erlich, such as endoscopic face and forehead lifts, reduce the traditional one-month healing process to as a little as ten days. Other enhancements he provides include a glycolic acid skin peel ($200), which softens skin and diminishes lines; a collagen treatment ($350), which minimizes wrinkles; and lip augmentation ($350).

At **Renaissance Plastic Surgery Associates** (1049 Fifth Avenue at 86th Street, 212-861-2075), Dr. Michael A. Kalvert and Dr. Paul R. Weiss, both board certified plastic surgeons, offer a number of laser surgery techniques ($500-$4,500) that smooth the skin and sculpt the body. Laser peels and laser skin resurfacing reduce the appearance of facial wrinkles. Excess skin around the lower eyelids can be trimmed and unwanted beauty marks and tattoos removed as well. Medically supervised glycolic washes ($125 per treatment) and collagen injections ($400 per treatment) are also available.

To change a silhouette, the doctors can reduce unwanted body fat through liposuction. Procedures are performed in a new ambulatory operating suite, and prices range from $1,500 to $6,500.

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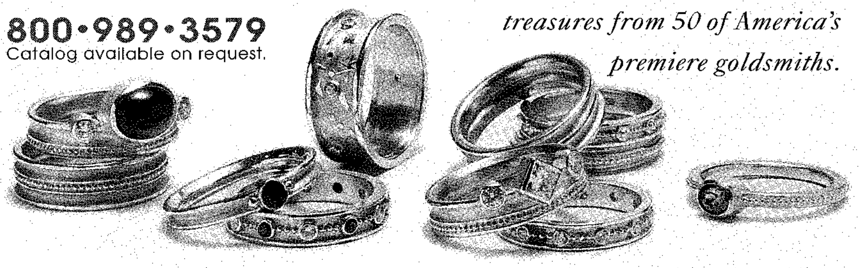

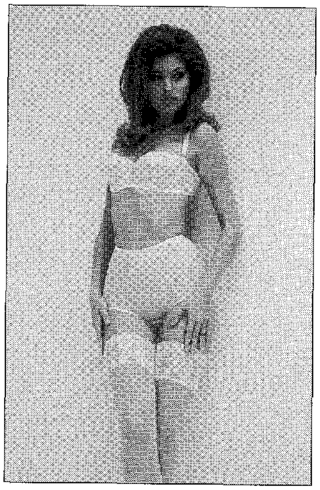

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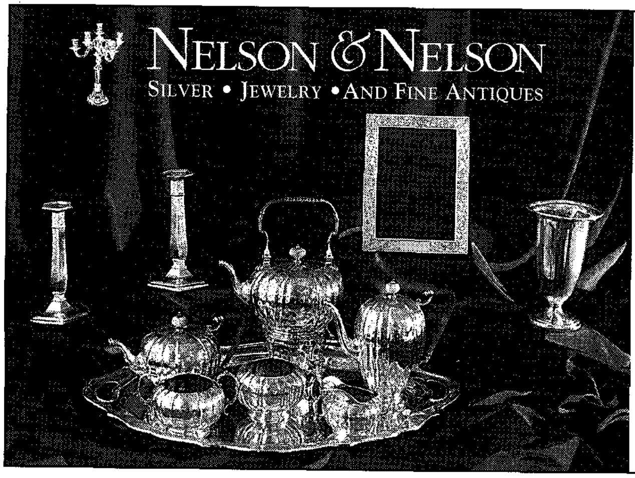

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TREAT YOURSELF

Spring and summer brides who start a regimen of treatments soon can have smooth, rejuvenated skin before the wedding. **Lia Schorr** (686 Lexington Avenue, 4th floor, between 56th and 57th streets, 212-486-9670), who observes that brides are more concerned with their skin than anything else, advises scheduling a series of facials at three-week intervals for three months, with the last a week before the wedding. Open seven days a week, Schorr caters to both men and women. For $85 a bride can have a soothing facial, paraffin hand treatment, French manicure, and pedicure in two relaxing hours. A deep-pore cleansing facial, buffing manicure, paraffin hand treatment, and pedicure is priced the same for grooms. A half-day of beauty includes a seaweed facial, light peel, and body massage for $135.

At **Faina's European Skin Care Center** (157 West 57th Street, Room 304, 212-245-6557), winter-dry skin is nourished, clogged pores opened, dead layers exfoliated, and breakouts healed organically. Treatments feature natural organic products and use relaxation techniques.

To keep skin supple, use extra moisturizer, drink plenty of water, and pamper yourself with one of Faina's special days: Serenity Day includes an exfoliating bio-mineral body scrub followed by an hour-long massage, refreshing facial, seaweed face treatment, herbal hand treatment, and

CLAUDIA KUNIN/TONY STONE

manicure for $155, including lunch and a beauty present.

To be sure her wedding will dawn on a good hair day, it's advised the bride experiment in advance with different looks that complement her features, gown, headpiece, and even the jewelry selected. Preventative hair maintenance is also suggested.

Rubann Hair Color Specialists (48 East 57th Street, 3rd floor, 212-935-5788) can help to coordinate hair and makeup for brides, bridesmaids, and mothers. With consultations and try-outs, women can discover the right color and style for a wedding ahead of time. A new hair color, cut, or customized makeup regimen starts at $65. The salon also offers manicures ($15 and up), body waxing ($20 and up), and pedicures ($35 and up) that pamper and beautify.

Cuts, coloring, and special services are also available to the groom and his attendants. In addition, there is a distinguished range of skin care services including European facials by Rumanian specialist Anisoara Anghel.

From the Neck Up Salon (11 East 10th Street, 212-228-7173) is staffed by expert stylists and colorists who can get hair in great shape for the nuptials. The salon also goes on location to do makeup and hair for weekend weddings ($200 for the bride; $100 for each additional bridal party member). Regular services include haircuts and blow-outs for men and women, normal and corrective hair coloring ($55 for single process; highlights average $125), Biolage Blend conditioning treatments (from $25), and designing and fitting wigs and hairpieces.

Brides, grooms, and other members of the wedding can have a fuller head of hair by the time they're ready to pose for pictures. **Kenza Hair Origins** (41 East 60th Street, 3rd Floor, 212-888-2963) helps women and men achieve a lusher, more attractive look through a process that blends handmade hair replacements, made from human hair, with a customer's own. Allow three months for completion. Prices are from $1,500 to $5,300, and satisfaction is guaranteed.

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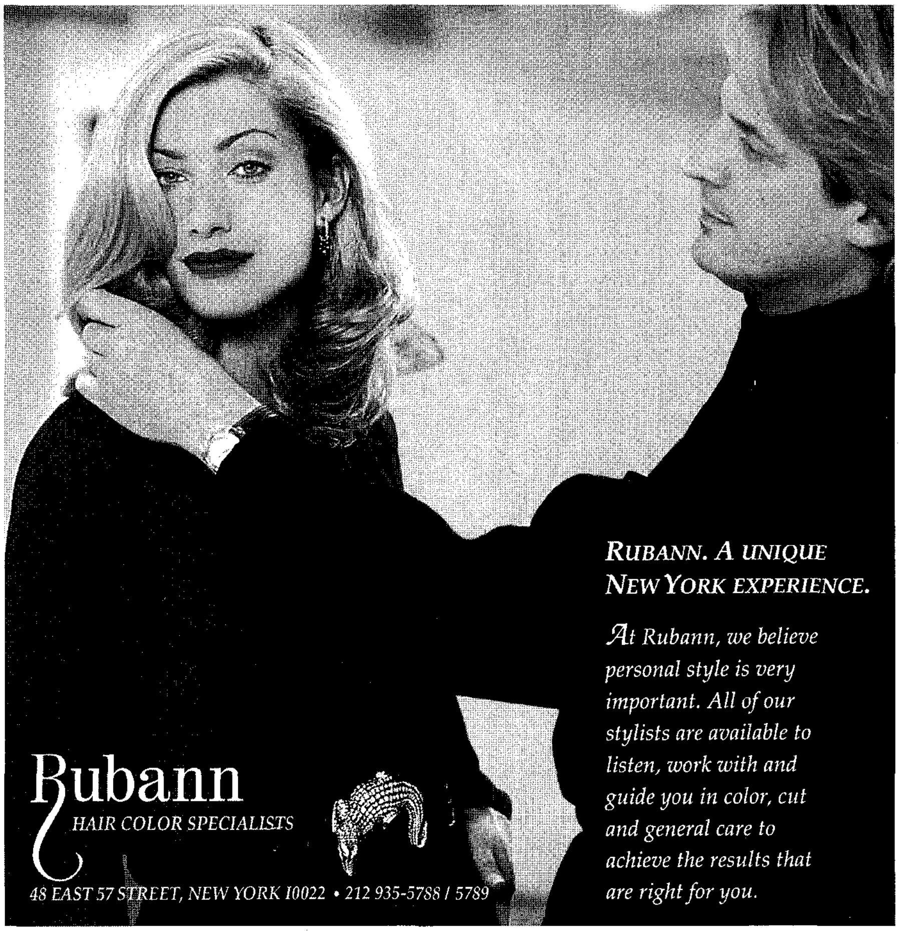

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NEW HEIRLOOMS

[illegible] Fidji vases: [illegible] of receiving [illegible] Boda glass objects of art

Every family has its heirlooms: Whether a cherished photograph in an old-fashioned frame, an ancestral diamond, or a pair of engraved silver candlesticks, objects such as these provide a meaningful remembrance of—and personal connection to—generations past. It's no wonder that as new couples go about choosing items to furnish their life together, many are eager to surround themselves with timeless treasures—or objects that have the potential to become heirlooms—along with the necessities.

To acquire items that truly reflect their taste and the way a couple intends to live after the wedding, it's advisable to get started by getting organized. Before registering, take a complete inventory of housewares the two of you already own. List the essentials already on hand: china, flatware, barware and stemware, cookware, serving bowls, platters and trays, and linens for the table, bed, and bath. Give away or sell items that you do not like. In-store bridal shopping experts can help you find merchandise that will coordinate with what you already own. Plan new purchases based on your lifestyle as a couple: Will your entertaining be mostly formal sitdown dinners or casual buffets? Buy dinnerware that suits the types of food you like to serve and the number of guests you expect to entertain. If you already possess the basic essentials of a home, focus on unique accents that augment what you already own.

Gift-givers can please sophisticated couples with choices geared toward helping them to establish a tranquil lifestyle. Newlyweds are likely to want to spend time alone

American Garden Limoges porcelain dinnerware from the Tiffany Table Setting Collection at Bloomingdale's.

together in their first home, especially when surrounded by items that are both functional and aesthetically pleasing. Right now, luxury linens are a top choice, and couples often hope for several sets of high-thread-count sheets and pillowcases to mix and match. Luxury tabletop accessories are also popular gift choices. Although every meal certainly does not require the presence of crystal napkin rings, place card holders, or caviar sets, these items make special occasions more so.

Whether a buyer is choosing a registry item herself or selecting a gift for another, the more confident the consumer is, the less likely compelled to follow strict rules. Savvy shoppers understand that if an object itself is intrinsically beautiful—whether it's china, silver, glass, furniture, a rug, or a painting—it can fit virtually anywhere and is bound to please the recipient.

SPRING AND SUMMER WEDDING GIFT IDEAS

One of the ways to commemorate a spring or summer wedding is with a gift that can be used right away. Couples who plan on spending sultry weekends in the Hamptons or the mountains may need to stock their hideaways. Even if plans consist of

all you need is love and our bridal registry

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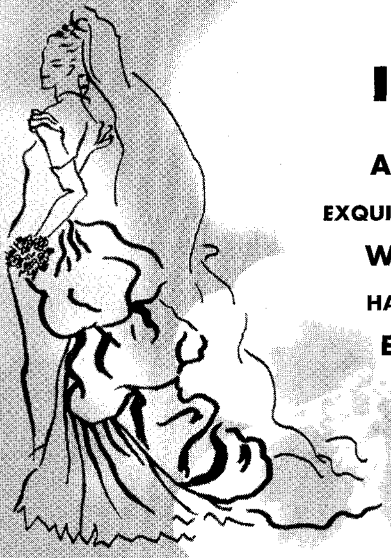

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"Santa Monica" in SoHo. Handpainted and in a selection of glazes from Brodean.

stay-put weekends in the city, come anniversary time a thoughtful gift will serve as a sentimental reminder of the season when the marriage took place. Some ideas:

- A crystal vase for fresh-cut flowers
- Candlesticks for elegant dining
- Casual serving trays and platters
- Champagne cooler
- Strawberry or fruit compotes
- Tulip-motif dessert plates
- Garden tools, furniture, and ornaments
- Botanical prints
- Beach towels or bath sheets
- Hurricane lamps
- Crystal or silver votives

GIFTS FOR A LIFETIME

Regardless of whether couples prefer shiny new things or those with a past, bridal registry consultants throughout New York City report that most are concerned with getting real value for their money—and that attracts them to high-quality and long-lasting goods. Consider the following excellent sources when looking for places to register, or to buy wedding gifts the newlyweds will treasure for a lifetime.

Register at **Macy's** (Herald Square between Broadway and 34th Street, 800-44-WEDDING), and you'll be automatically eligible to participate in its "Couple of the Year" drawing for a prize package worth thousands of dollars. The store's computerized registry is hooked up with Jordan Marsh and Bullock's stores nationwide, and couples can choose from the widest array of merchandise: tabletop, housewares, linens, electronics, luggage, furniture, and even trousseau lingerie. Recurring items on brides' wish lists include Lenox fine china dinnerware, Charter Club down comforters, and the Krups IL Primo espresso/cappuccino machine ($80). In the Corner Shop, couples can select an antique treasure; the Estate Jewelry department features vintage napkin rings and demitasse sets; and Macy's Cellar is a cornucopia of great gift ideas.

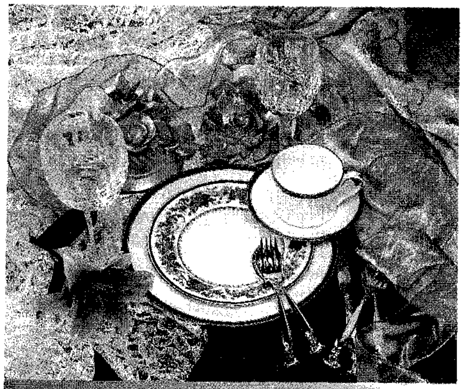
High-quality linens, including natural fiber 250-thread-count sheets, down comforters and pillows, and Egyptian cotton towels, are among gifts much hoped for these days. To solve the dilemma of textiles that go in and out of style, Macy's Bridal Linen Trousseau carries a collection of these fine linens in white and solid color basics guaranteed to be available for the duration of the couple's registry.

Among the items featured within **Bergdorf Goodman**'s (754 Fifth Avenue, between 57th and 58th streets, 212-753-7300) Decorative Home floor are one-of-a-kind gifts from the Vintage Tea Shop; silver-plated serving pieces, accessories, and utensils from the Hotel Silver department; and glass from the William Gudenrath collection. The store can create customized stationery and wedding invitations, and offers a variety of attendants' gifts such as engraved lockets, crystal, and keepsake picture frames.

All couples who sign up at The Registry at **Bloomingdale's** (1000 Third Avenue, between 59th and 60th streets, 212-705-3340)—connected to the store's 16 locations throughout the country—receive *The Bloomingdale's Home Planner, Bloomingdale's Special Events Resource Directory*, and a free gift from Estée Lauder. Also, couples are automatically entered in a drawing to win a honeymoon (valued at more than $6,000) at the Four Seasons Resort in Nevis, West Indies. Additionally, every registering couple qualifies for a chance to be selected "Couple of the Month" and win up to $3,000 in gifts.

Bloomingdale's professional bridal consultants are adept at helping new couples choose stylish items for the home. Expressive and functional Kosta Boda Swedish art glass, for example, is available in the forms of a serving bowl ($60), platter ($75), and footed cake plate ($85). Calvin Klein's Home Collection, distinguished by its simplicity of design, soft natural tones, and exquisite textures adds beauty to picture frames, bowls, and candlesticks (prices start at $20). Ralph Lauren's china and crystal creations start at $13 for stemware, $60 for dinnerware. Family and friends who wish to purchase wedding gifts by phone from Bloomingdale's can call 800-888-2WED.

The atmosphere at **Brodean** (377 Broome Street, 800-522-7975) is that of a charming, antiques-filled country home. Brides-to-be are invited to enjoy complimentary cappuccino or tea as they register for china, crystal, linens, flatware, French copper cookware, and other essentials for the home. The SoHo shop assigns customers a personal bridal coordinator (by appointment only) who can be reached by voicemail at any time. Gift ideas include a Jean Louis Coquet 5-piece place setting ($275), a jumbo cup and saucer by Spode



Royal Worcester and Spode's Tuscana with Wallace sterling and Tipperary stemware at Michael C. Fina.

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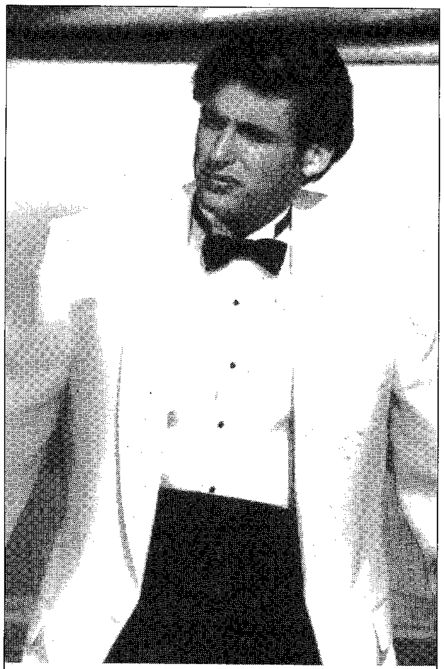

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($59.50), and St. Louis bubbles stemware, available in five sizes ($76 per stem). Consider presenting couples who savor the end of the meal with a fine-china dessert set complete with plates, demitasse cups and saucers, coffee and teapot.

Michael C. Fina (580 Fifth Avenue, enter at 3 West 47th Street, 212-869-5050) is an authorized dealer for prestigious manufacturers of more than 5,000 patterns of flatware, china, and crystal. Brand names in dinnerware, sterling, crystal, and gourmet kitchenware include Lenox, Wedgwood, Christofle, Towle, and Cuisinart. Prices, which bridal consultants can provide over the phone, are guaranteed lowest. Brides who register here not only receive a silver-plated picture frame but also have the assurance that Fina's state-of-the-art computerized registry will help in avoiding gift duplications and delays. Gift ideas for brides, grooms, attendants, and guests fill Michael C. Fina's free and informative *Special Remembrances* catalog.

PRESENTS FROM THE PAST

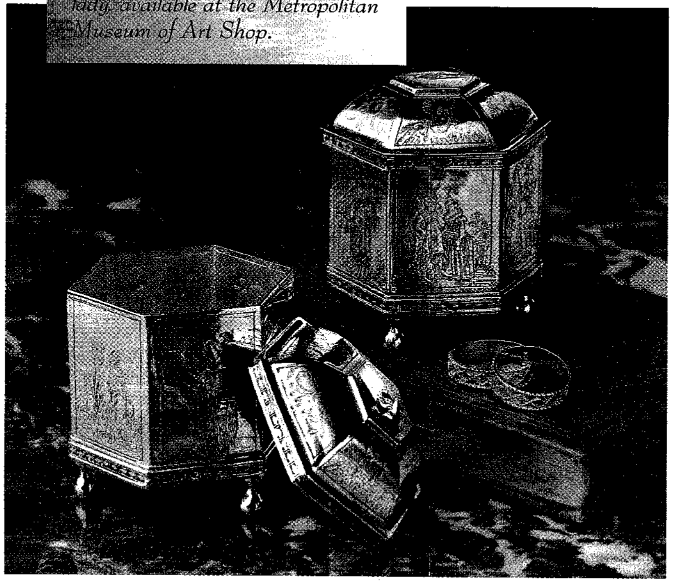
What wedding gifts have the greatest "heirloom potential?" By dint of their age, quality, and design, fine antiques and reproductions carry with them a rich history.

At **The New York Armory Antiques Show** presented by Wendy Management (February 7-11, Seventh Regiment Armory, Park Avenue at 67th Street, 212-472-1180, admission $10), buyers can find original and never-before-shown items in a broad range of prices.

Certain antiques that accompany family rituals and celebrations—such as candlesticks and demisets (for serving cappuccino and espresso)—bridge the old and new. Silver or silverplate flatware, holloware (bowls and vases), and tea services are more than things of grace and beauty: Sturdy and durable, these well-made pieces are not easily destroyed and their value remains or increases over generations. Fine china, Oriental rugs, French armoires, and American farm tables can enhance a new home and complement contemporary furniture.

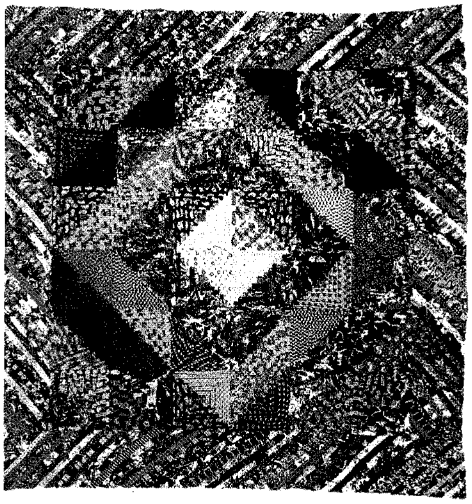
Wendy's upcoming Armory show will feature everything from 18th-century game chips (three for $10) to a peerless strand of South Seas pearls ($150,000). Dealer Jeffrey Purtell is bringing a large collection of Steuben crystal in designs no longer produced. Metropolitan Carpets will recreate the splendor of a Near-East bazaar with its selection of colorful, hand-woven rugs.

When choosing a gift of antiques, find out if the couple has already begun to appreciate items in a specific category—whether Lalique crystal animals or porcelain soup tureens. If so, help add to their collection. If not, they may enjoy a silver serving piece in a classic pattern that has already demonstrated staying power.



Dutch knotjes (marriage boxes) once presented by a suitor to his lady, available at the Metropolitan Museum of Art Shop.

I. Freeman & Son Inc. (60 East 56th Street, 12th floor, 212-759-6900) maintains a registry for traditional brides who wish to purchase heirloom silver and silverplate. The shop also carries fine English stainless steel flatware and quality English sterling and silverplate reproductions. A 10-inch Chippendale-style silverplate tray is



American quilt (c. 1870) for the canopied bed on display at Wendy's New York Armory Antiques Show this week.

$250, and a pair of 12-inch Corinthian-style candlesticks in silverplate is available for $600.

Formerly open only to the trade, **Nelson & Nelson** (445 Park Avenue, between 56th and 57th streets, 212-980-5825) specializes in unique silver products from around the world. Vases and picture frames start at $90; candlesticks are from $125. One area is devoted to overlay pitchers, decanters, and vases, which consist of hand-blown glass overlaid with intricate silver patterns. There's also a wealth of Georg Jensen and Tiffany pieces made between 1850 and 1920 to choose from. A sterling, turn-of-the-century, three-piece Gorham tea set is available for $450, while a six-piece signed Tiffany set made in Paris circa 1890 (complete with teapot, creamer, sugar bowl, coffee and hot water pots, tray), is priced at $22,500.

The Metropolitan Museum of Art Shop (Fifth Avenue at 82nd Street, 212-650-2909), which maintains a bridal registry, presents decorative and useful reproductions of works of art from the museum's collection. Silver, porcelain, glass, prints, jewelry, and other items are available exclusively at the museum and its tri-state area shops. Appropriate gifts include tulip-motif ceramics, glassware, and stained glass. A charming wedding present is the Dutch 17th-century silver marriage box, engraved with allegorical figures of trust, hope, prudence, love, and tenderness.

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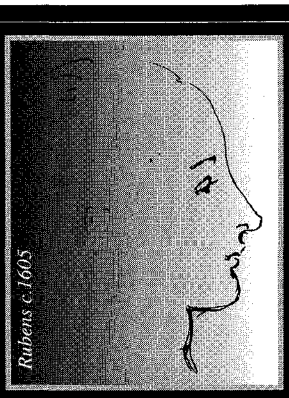
Gown and headpiece: Endrius; shoes: Stuart Weitzman; all courtesy of Kleinfeld.



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WEDDING JEWELRY TREASURES

Even though today's brides are forging their own new traditions in just about every aspect of wedding planning, many still cherish the custom of wearing a diamond engagement ring. Yet shopping for one can be confusing, due to the variables involved—cut, color, clarity, and carat weight. The Diamond Salon at Fortunoff provides a private area for couples to view diamonds of different shapes and sizes. Couples can stop by for a free copy of its *Diamond Buyers' Survival Guide*—and an education in the most precious of all stones.

The store reports a resurgence in platinum wedding jewelry: Rings are either pure platinum or a marriage of metals combining platinum with 14k or 18k yellow gold for a two-tone effect.

Wedding Ring Originals (691 Lexington Avenue, at 57th Street, 212-751-3940) offers an eclectic mix of more than a thousand contemporary wedding-band designs not found elsewhere, and styles are customized to each buyer. While strict traditionalists opt for matching rings, 95 percent of customers prefer styles that are thematically connected by color or motif, according to owner Mel Krumholtz. Since there are now so many beautiful designs available in wedding bands, brides today are choosing to focus attention on each ring individually. More and more embrace the new tradition of wearing their wedding band on the left hand and the engagement ring on the right, rather than stacking the two.

Many couples already possess a family diamond but want an updated setting to transform it into a spectacular engagement ring. At Wedding Ring Originals, they can choose a bezel setting (from $600), which is a continuous rim around the circumference of the stone. Another look gaining in popularity, the burnished setting (from $800), entirely encases the stone in the ring's gold or platinum and sets it flush with the metal's surface enhancing the couple's selection.

The Clay Pot (162 Seventh Avenue, Park Slope, 718-788-6564) in Brooklyn, and easy to reach by subway, is for those who appreciate artist-made engagement and wedding rings. Handcrafting enables the jewelers to correct the proportions of a

Distinctive designs by Caleb Meyer in 14k and diamonds, at the Clay Pot.

Victorian bands handmade with century-old tools in 14k or 18k, the series from Wedding Ring Originals.

RALPH GABRINER

design to best complement a stone, and the shop easily accommodates custom orders, substituting different metals or stones from samples available. Those with small (less than .5 carat) family stones may want to consider Larry Pauling's hand-engraved box style setting, which has a Victorian/Art Deco look. Depending on the metal chosen, prices range from $400 to $700. Today's best contemporary looks include Carol Ackerman's modern bezel setting for engagement diamonds, available in 14k yellow, rose, or white gold or in platinum ($370-$460). George Sawyer's Mokume Gane wedding bands, marry metals to create a handsome wood-grained appearance.

Trend and tradition join hands at Tourneau (three Manhattan locations, and a new store in Roosevelt Field, Long Island, 800-348-3332), where according to executive vice president Anthony J. D'Ambrosio, "Women are giving men watches as the counterpart to receiving an engagement ring. When doing so, remember to purchase from an authorized dealer who offers expertise, selection, and service capabilities. Also keep in mind that watches made of precious metals are most likely to become heirlooms."

18k Tourneau model tracks his and her time zones (or any two) simultaneously.

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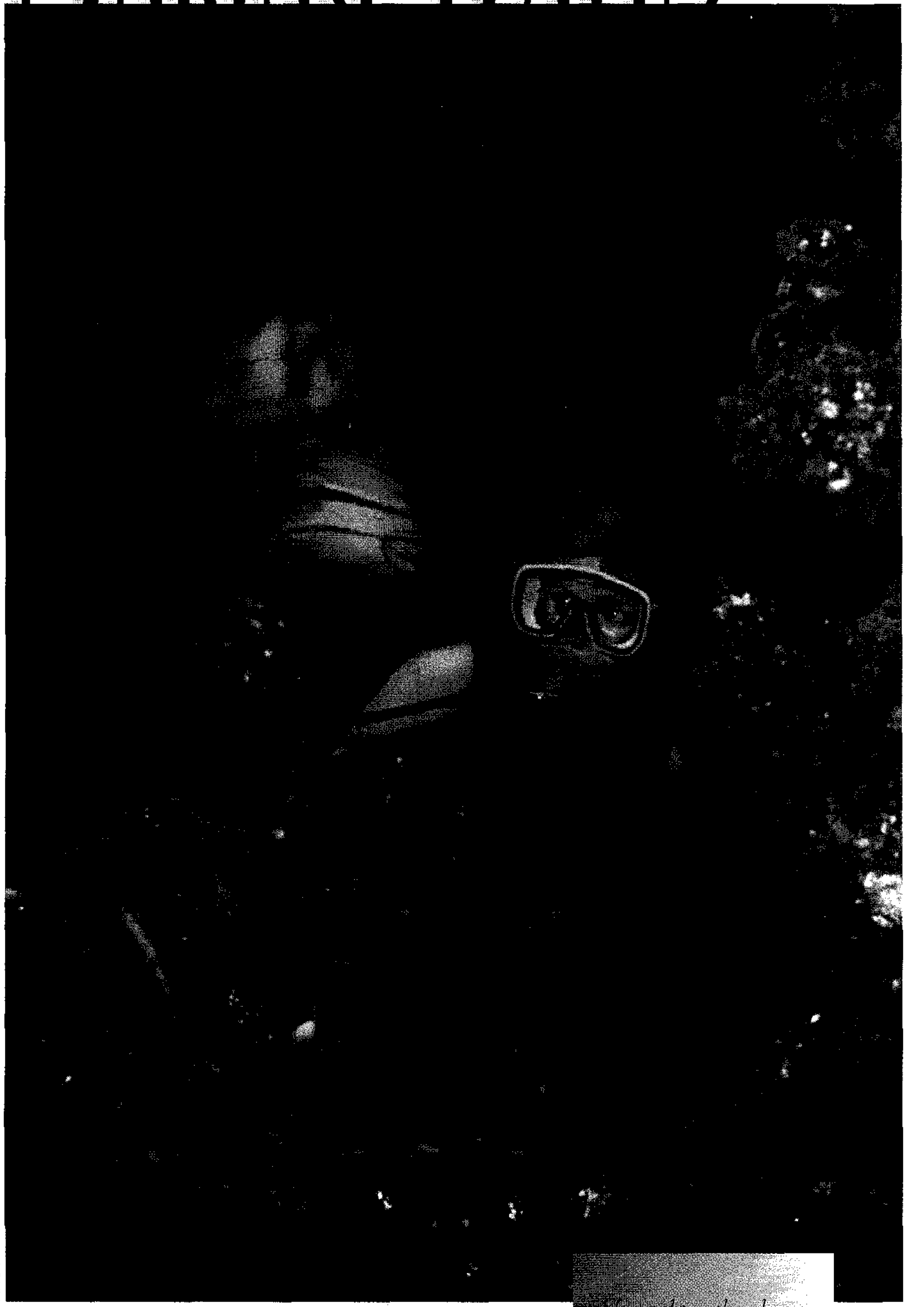


ARUBA TOURISM AUTHORITY

After taking the plunge, honeymooners can Scuba Aruba to explore the mysteries of the turquoise deep.

Whether traveling south to Florida, escaping to a Caribbean idyll, or heading for Mexico's sunshine, newlyweds will find a fantastic number of romantic destinations that invite them to celebrate their first days together. And by all means, let the world know you're newlyweds: This information can result in a room upgrade, welcoming gift, or simply some extra consideration and privacy during your visit.

Following all the hoopla and preparations of a wedding, most newlyweds agree a honeymoon is a necessity. A trip away helps you to unwind after the stress and excitement of it all, plan for your future together, and most importantly, remind you of why you fell in love with each other in the first place.

Today there's a demand for active honeymoons, making resorts that offer a full range of land and water sports more popular than ever. Since the best vacation destinations are often in beautiful locations, there's a good chance that wildlife areas, hiking trails, and natural wonders are nearby. Charming cities that also feature historic sites, an assortment of restaurants, casinos, night clubs, discos, and great places to shop, can satisfy just about everyone. So whatever your honeymoon fantasy, rest assured there's a place for you. Go ahead and plan now to take a walk in the sun, a horseback ride along the beach, or a side-by-side massage. You'll have earned it.

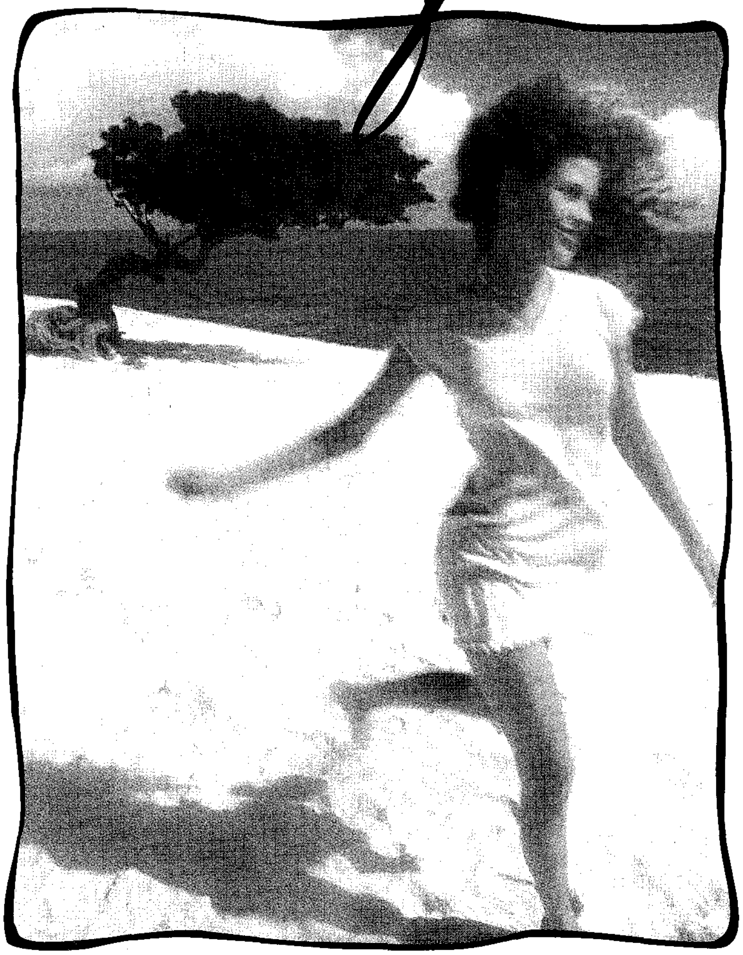
CARIBBEAN ESCAPES

ARUBA

Sculpted by trade winds, the gracious boughs of Aruba's divi-divi trees bid welcome to honeymooners. This romantic island, fifteen miles off the coast of Venezuela and a four-hour flight from New York City, registers an average temperature of 82 degrees—and it gets even hotter when the sun goes down and the casino and disco nightlife starts up.

Stroll along the island's seven miles of white beaches and explore secluded coves dotting its coastline. On foot, horseback, or by mountain bike, wander winding, hidden roads leading through the hills to Yamanota, the island's highest point. Other scenic

Perfect



wherever the day takes you

With welcoming people and lovely weather the year round, Aruba is ideal at first sight. And it gets even better the more you explore, with all sorts of interesting shops, fine restaurants, exciting casinos and a wide variety of land and water sports. You can pack your vacation with a whole list of activities—just don't forget to include a day or two at the beach.

ARUBA

For more information, call your travel agent or 1-800-TO-ARUBA.

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FPG

spots include Palm Beach, the rock formations of Ayo and Casibari, the coves of Andicuri, and the romantic Spanish Lagoon.

Aruba's historical museum, gold mill ruins of Bushiribana and Balashi, and Indian petroglyphs will intrigue those with an interest in the past. Golfers may want to try their skills at Tierra del Sol, the island's new 18-hole golf course.

A tour in a glass-bottom boat that has visibility to 50 feet begins to reveal mysteries below the shimmering turquoise waters. Snorkelers and scuba divers at the island's California and Antilla shipwrecks get a closer view.

Shoppers can find local crafts and well-made goods from neighboring South American countries in Oranjestad and at the Alhambra Shopping Bazaar, Midtown Mall, and Seaport Marketplace. Aruba boasts more than 100 restaurants, with cuisines that range from French to Japanese to Mediterranean to local ethnic dishes. Sweethearts with sweet tooths can end a meal with *kesio* (Aruban flan) or sample a few pieces of *cocada*, a candy made from coconuts. For more travel information, call the Aruba Tourism Authority at 800-TO-ARUBA.

The Dutch influence is felt throughout Aruba: The tropical-colored gingerbread houses, the windmills that dot the countryside.

ARUBA TOURISM AUTHORITY

ANTIGUA AND BARBUDA

In the heart of the Caribbean, the tropical islands of Antigua and Barbuda entice honeymooners by offering a range of activities in extraordinarily romantic settings. Antigua is the largest of the Leeward Islands, measuring 108 square miles; its sister island, Barbuda, spans about 60 square miles and is a 20-minute flight away.

Antigua boasts 365 separate beaches with countless hidden coves at the fringe of its rolling landscape. Its capital, St. John's, provides historical interest and shopping excitement. The Museum of Antigua and Barbuda houses artifacts tracing the history of the islands back to Christopher Columbus' landing. Heritage Quay, St. John's newest shopping area, features more than 40 upscale, duty-free specialty stores. Historic Redcliffe Quay has transformed a number of its 18th and 19th century buildings into charming shops. The best locally made items include pottery, straw crafts, batiks and silk-screen fabrics, and Antiguan rum.

Host to many international tournaments and one of the best places to play tennis in the Caribbean, golfers will find Cedar Valley Golf Club a superb 18-hole facility. Walkers will find wonderful vistas from Monk's Hill, Boggy Peak, and Fig Tree Drive. And if you've never played cricket, take a shot at the national pastime here.

Sailing, windsurfing, snorkeling, scuba diving, waterskiing, jet-skiing, and deep-sea fishing lure honeymooners to the water. Key diving spots include the Chimney; Thunderhead, thick with shipwrecks; and Sunken Rock, filled with colorful sea life.

In the evenings Antigua's plush casinos and lively discos fill with revelers. And on Sunday night, don't miss the gatherings at Shirley Heights to watch the sunset, accompanied by a steel-drum serenade. Between the last week of July and the first week of August, travelers can experience Carnival, the biggest bash of the year.

In contrast to Antigua, Barbuda's pristine environment is considered one of the last frontiers of the Caribbean. One untrammeled white beach extends more than fifteen miles. If you can bear to leave shore, visit the Frigate Bird Sanctuary, accessible by small boat. Here pelicans, ibis, herons, tropical mockingbirds, and other feathered types disport. Where else to go? Barbuda's Dark Cave has mile-deep pools of clear water, and the Caves at Two Foot Bay descend into a circular chamber where ancient Arawak Indian drawings can be seen.

If you want to eat like the Antiguans, order a classic pepperpot dish. Or sample exotic fruit: pineapples that are smaller and sweeter versions of Hawaii's export, skinned breadfruit found in delicious baked specialties, and the island's green fig.

For more travel information, call the Antigua and Barbuda Tourist Office at 212-541-4117.

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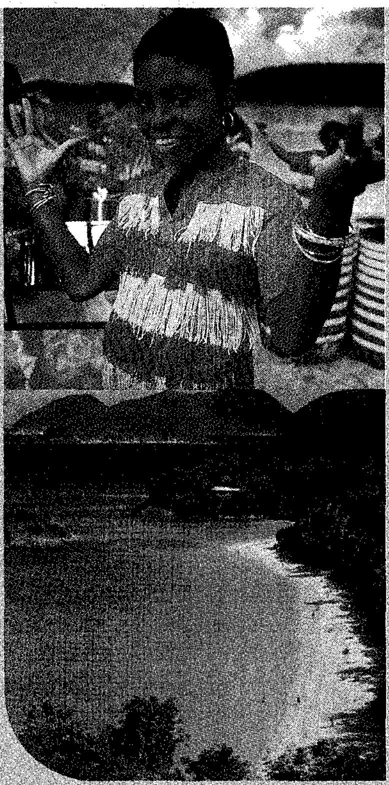

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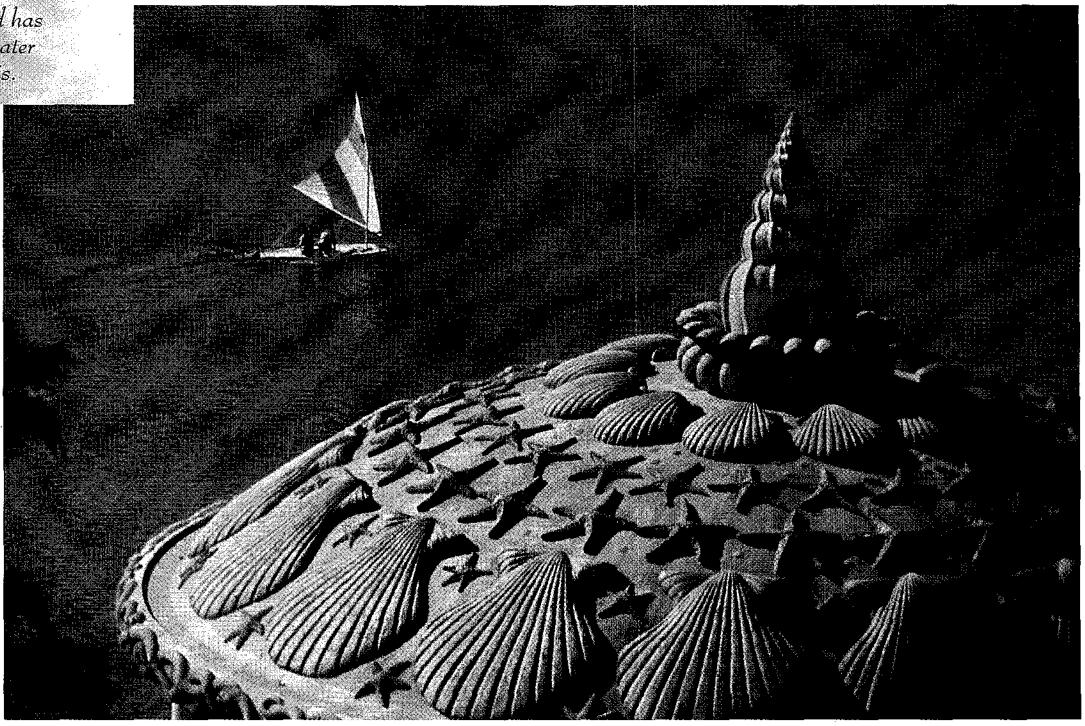
In the last two years, the Bahamas' Paradise Island has been transformed by the water wonderland that is Atlantis.



BAHAMAS MINISTRY OF TOURISM

BAHAMAS

Are you a couple that lusts for a secluded beach and elegant surroundings? Or are bustling casinos and an active nightlife more your style? Composed of more than 700 individual islands that start 52 miles east of Florida, the Bahamas offers island-jumping honeymooners the opportunity to experience everything from virtually uninhabited outer islands to lodging and dining worthy of a pasha. If your plans involve getting married here, the Ministry of Tourism offers a complimentary "Weddings in Paradise" service that can help.

Nassau, Grand Bahama Island, and Paradise Island are havens for shoppers, night-owls, and casino-goers. In the past few years, Paradise Island has undergone a major transformation, marked by the opening of the watery wonderworld that is Atlantis and the restoration of the opulent Ocean Club, former hideaway of A&P heir Huntington Hartford. A free shuttle carries guests between the two locations. Atlantis contains a large and lively casino and many restaurants. By day its guests frolic in acres of swimming areas, which include a river pool where gentle currents carry the wet and willing on flotation tubes. The majestic pool at the Ocean Club faces terraced gardens that rise to cloisters silhouetted against the blue horizon. For elegant outdoor dining, reserve a place at the club's Courtyard Terrace.

Resorts throughout the islands will outfit guests intent on snorkeling, scuba diving, deep-sea fishing, windsurfing, and the like. For romance on the high seas, take a barefoot sailing day cruise which includes snorkeling, a sunset champagne jaunt, or a moonlit dinner voyage. Tennis courts abound, and golfers can play on eight championship 18-hole courses.

Couples who've always wanted to swim with dolphins can do so at the Dolphin Experience on Grand Bahama Island. For those who prefer to stay dry, Nassau's *Deepstar* affords awesome views of sea life from inside a virtually transparent vessel.

BAHAMAS MINISTRY OF TOURISM

Following the nuptial fuss, the honeymoon is to remind couples why they fell in love in the first place.

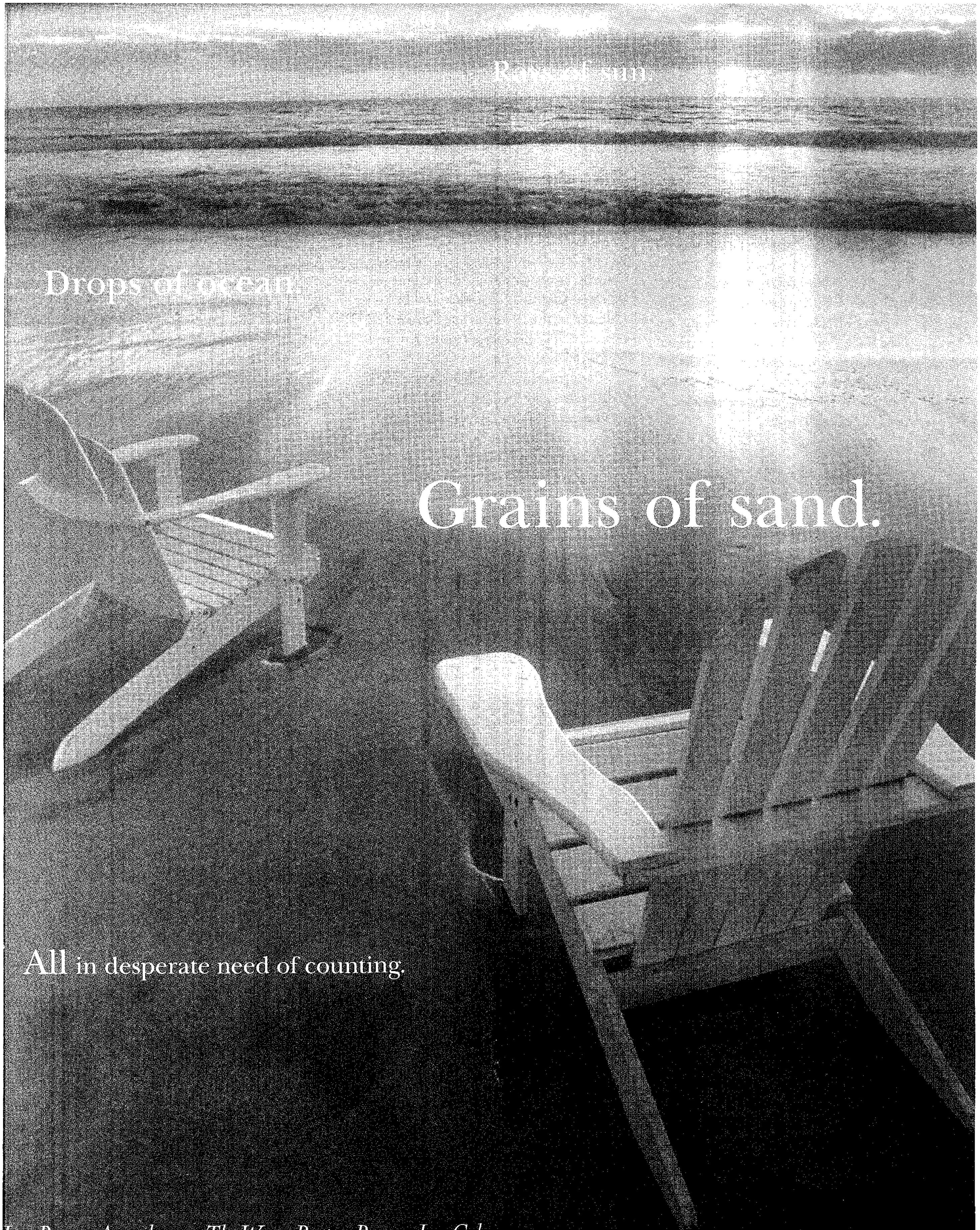
The Out Islands offer a quiet refuge and the ideal setting for romance after a hectic wedding. The beaches of Abacos are simply exquisite, and snorkeling offshore yields Technicolor delights. Bimini is best for deep-sea and big-game fishing. Eleuthera is rimmed by a magical pink coastline.

Honeymoon shoppers will find the greatest selection of goods on Grand Bahama Island, Paradise Island, and Nassau. The International Bazaar, the area on and around Nassau's Bay Street, and the Straw Market all make for good browsing. Coral Island, a small spit of land between Nassau and Paradise islands, is another fine place to do some walking and shopping. For more information on travel, call the Bahama Tourist Center at 800-8-BAHAMA.

BARBADOS

East of the Caribbean, Barbados is surrounded by the Atlantic Ocean. Its southern coast welcomes honeymooners to areas that include Oistins and Bridgetown, the capital. Along the east, the island rises to a dramatic bluff, then drops sharply into plains that slope down to a scenic coastline.

The island has a number of natural as well as man-made attractions. Harrison's Cave near verdant


Rays of sun.
Drops of ocean.
Grains of sand.
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WESTIN
MEXICO

TODAY...

there was coffee for two on the balcony – Jamaican Blue Mountain, and fragrant pastry. The day meant tennis, a stroll along the beach, and a sojourn at a sidewalk café. We tasted the spice of Jamaica at the beach grill, sampled hand-picked mangoes from the fruit lady, and lingered under the spell of the mento band...all without leaving the resort...except for the romantic river rafting journey along the Martha Brae, where we peacefully glided through colorful wild orchids and ferns, on a hand-made bamboo raft ......

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Welchman Hall Gully is ripe for exploring. The Scotland district is home to the Flower Forest at the Richmond Plantation, 50 acres of tranquility and romance. The Barbados Wildlife Reserve is where the indigenous green monkey swings in the company of other wildlife. Bathsheba coast, stretching along the rugged north, is also a haven for nature-lovers. Orchids, oleander, and hibiscus flower in the Andromeda Gardens in the St. Joseph's parish and surround glorious waterfalls.

Bridgetown's Trafalgar Square is distinguished by its statue of British Admiral Horatio Nelson. Garrison Savannah, just south, is the island's main recreation and ceremonial center; on weekends it's host to racing and cricket matches.

Island water sports include scuba diving, snorkeling, sailboarding, horseback riding, and sailing. Other attractions include helicopter tours and submarine rides on the *Atlantis*.

The Cave Shepherd department store in Bridgetown sells fine china, clothing, and giftware. On Broad Street honeymooners will find more duty-free goods, including local crafts. Pelican Village near Bridgetown Harbor contains small specialty stores and local artisan shops. For more information, call the Barbados Tourism Authority at 800-221-9831.

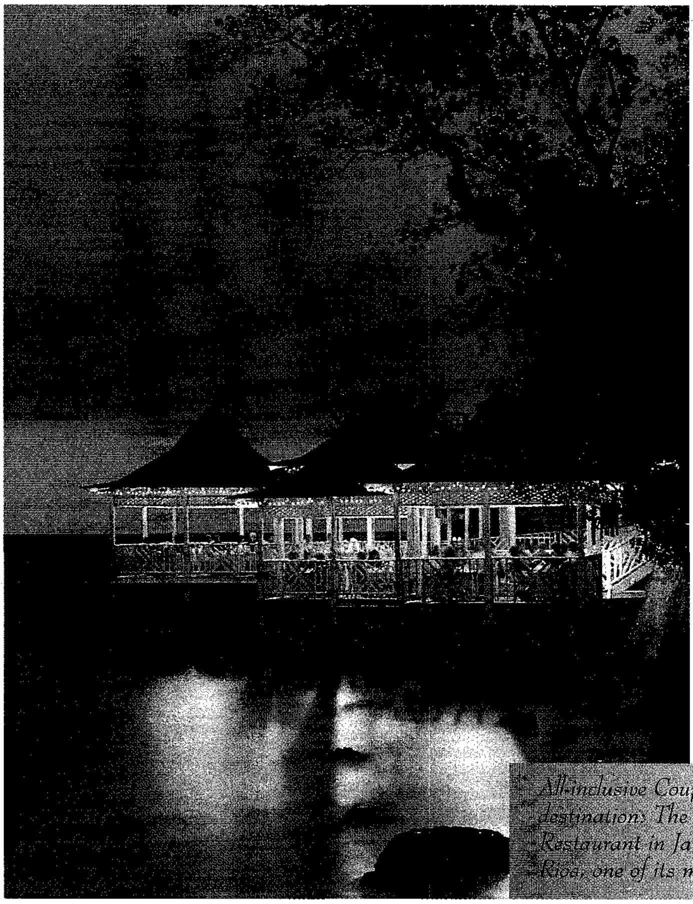
JAMAICA

There are many rivers to cross in Jamaica; about a hundred by last count. A number of them cascade into waterfalls, attracting honeymooners and others who savor wet and warm hideaways. More than 100 miles of coastline, Caribbean blue seas, multi-hued sunsets, mountains nearly 7,500 feet tall, and resorts designed just for couples also beckon lovers here.

The island's six main vacation areas—Montego Bay, Negril, Ocho Rios, Port Antonio, Mandeville, and Kingston—feature a variety of activities. Montego Bay alone has four 18-hole championship golf courses. In Negril, palm trees overshadow buildings and more than seven miles of unblemished beaches await footprints.

Jacques Cousteau himself was captivated by Jamaica's natural reefs; the best diving is around Negril, Montego Bay, Ocho Rios, and Kingston's Port Royal. Horseback riding, parasailing, tennis, water-skiing, and a host of other extracurriculars keep honeymooners happy.

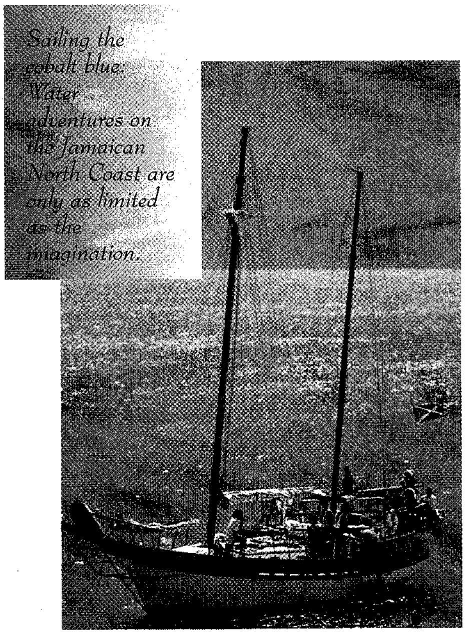
So will the choice of charming inns, luxury villas, and all-inclusive resorts that dot this island. Couples (800-COUPLES), on nineteen



All-inclusive Couples' destination: The Bayside Restaurant in Jamaica's Ocho Rios, one of its many options.

acres of beachfront property five miles from Ocho Rios, heads prominent top-ten lists nationally. Rooms overlook the ocean, mountains, or gardens. One-bedroom suites have their own Jacuzzi and a king-size, four-poster bed. There's a private beach, freshwater pools, equestrian center, tennis courts, new fitness center, three restaurants, and duty-free shopping on the premises. This is a place to do it all: scuba dive, water-ski, snorkel, sail, canoe; play volleyball, squash, racquetball, even take a reggae dance class.

Set on a two-mile crescent of sand, SuperClubs Resorts' (800-859-SUPER) Grand Lido in Negril invites guests aboard its 147-foot power yacht for evening cruises and cocktail gatherings. Daytime pursuits include tennis, bicycle tours, beach volleyball, working out in the fitness center, windsurfing, Sunfish sailing, snorkeling, and scuba diving. There are two swimming pools and five Jacuzzis. At night a couple can take in a show, visit the disco, snuggle in the piano lounge, or have a drink in any of nine bars.



Sailing the cobalt blue: Water adventures on the Jamaican North Coast are only as limited as the imagination.

JAMAICA TOURIST BOARD

At its half dozen locations, Sandals (800-SANDALS) offers honeymooners a "Stay at One, Play at Six" program that entitles guests to enjoy full use of the facilities at any of the six.

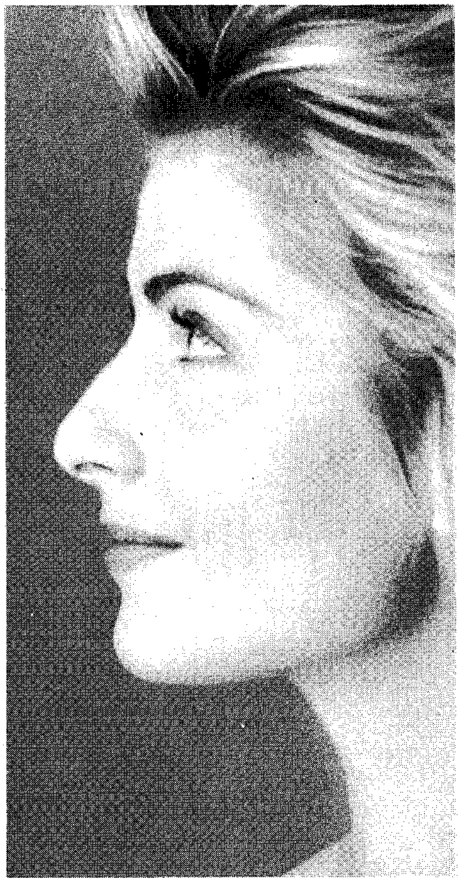
Sandals Montego Bay, the company's flagship resort, is located on the island's largest private beach. The elegant Sandals Royal Jamaican recalls the plantation heritage of the island. Sandals Negril has a pristine seven-mile beach, and is the favorite among sports enthusiasts. Romantic Sandals Ocho Rios is nestled among fifteen acres of fragrant tropical vegetation. The Sandals Golf and Country Club in Ocho Rios has its own 18-hole course. Sandals Dunn's River has the largest swimming pool on the island.

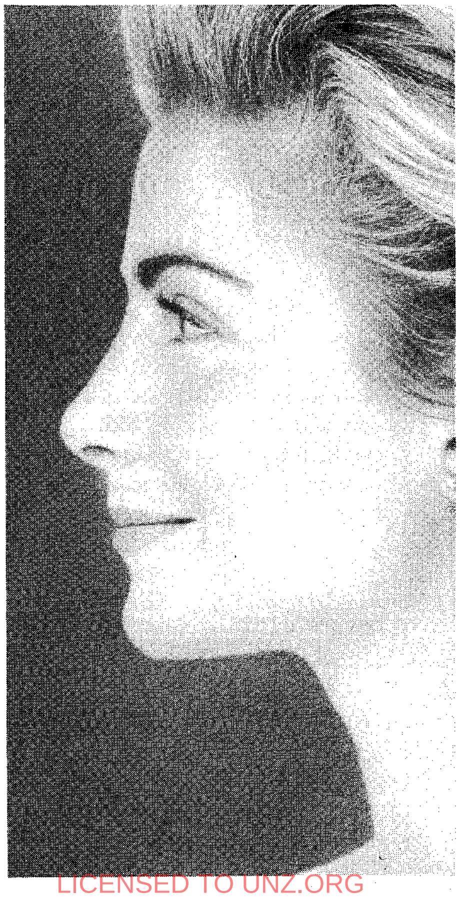
Duty-free stores can be found throughout the island, selling everything from crystal to fine china to designer-label fashions. For more information, call the Jamaica Tourist Board at 800-233-4582.

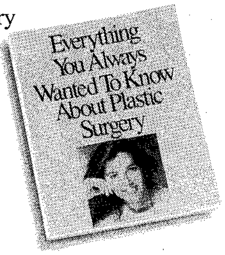
UNITED STATES VIRGIN ISLANDS

Rated by *National Geographic* as having the best beaches in the world, the U.S.V.I. encompasses three magnificent islands—St. Thomas, St. Croix, and St. John.

The most cosmopolitan of these is St. Thomas. On the northern coastline, Magen's Bay is a beach of rare beauty. Landlubbers will find



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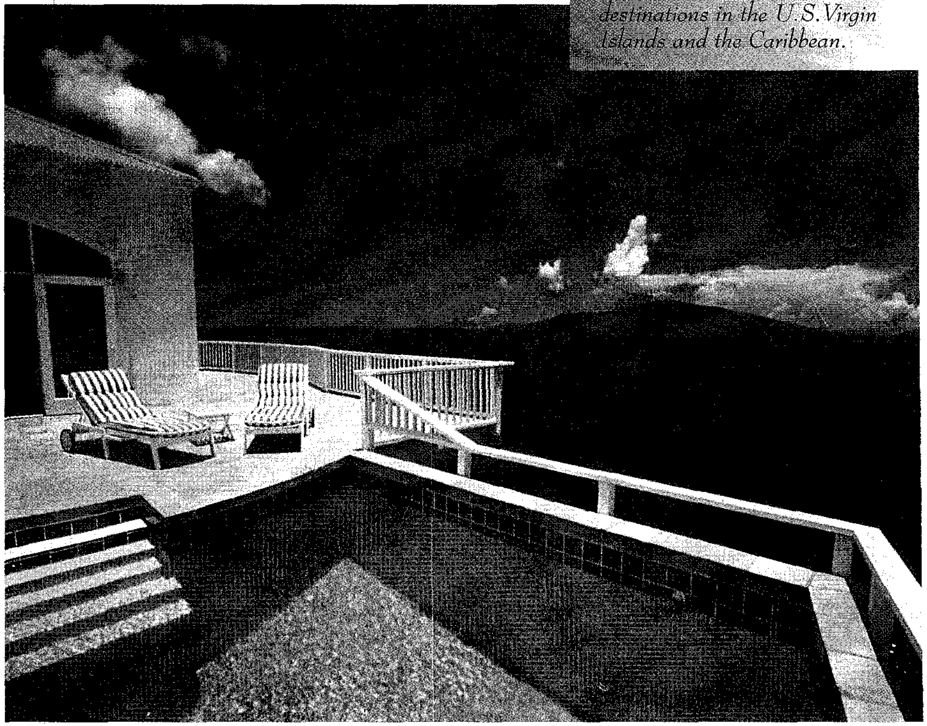


St. Thomas, one of the idyllic destinations in the U.S. Virgin Islands and the Caribbean.

U.S.V.I. DIVISION OF TOURISM

plenty to do in St. Thomas as well, from golfing at 18-hole Mahogany Run to finding genuine bargains in Charlotte Amalie. Island crafts can be found at Mountain Top, and Tillett Gardens is populated by local artisans who make distinctive jewelry and arts and crafts on site. The U.S.V.I. duty-free shopping allowance is $1,200—double that of any other location in the Caribbean.

Quiet St. John, where two-thirds of the land is set aside as a National Park, is the picture postcard of a fantasy Caribbean island. With talcum-soft beaches and palm trees set against green mountains, this island offers nonpareil R & R. Underwater swimmers can "Snuba St. John" (snorkel and scuba) by connecting to an air tank on a boat, which allows them to explore down to 20 feet.

The island's two small towns, Cruz Bay and Coral Bay, are quaint and quiet. One historic site, Annaberg Plantation, features a restored sugar mill that overlooks Tortola. Mostly though, activities on this island focus on hiking and nature. From Hurricane Hole on the southeastern coast to areas around Cruz Bay, St. John revels in its own pristine beauty.

On St. Croix honeymooners can ride on horseback through a tropical rain forest, play the Westin Carambola Beach Resort's 18-hole championship golf course, and take a catamaran to nearby Buck Island Reef, an underwater national monument. Other St. Croix attractions include St. George Village Botanical Gardens, Estate Whim Plantation Museum, and the Cruzan Rum Factory. Shopping, swimming, sailing, and sunset-worshipping round out a honeymoon visit. For more information, call 800-372-USVI.

BERMUDA

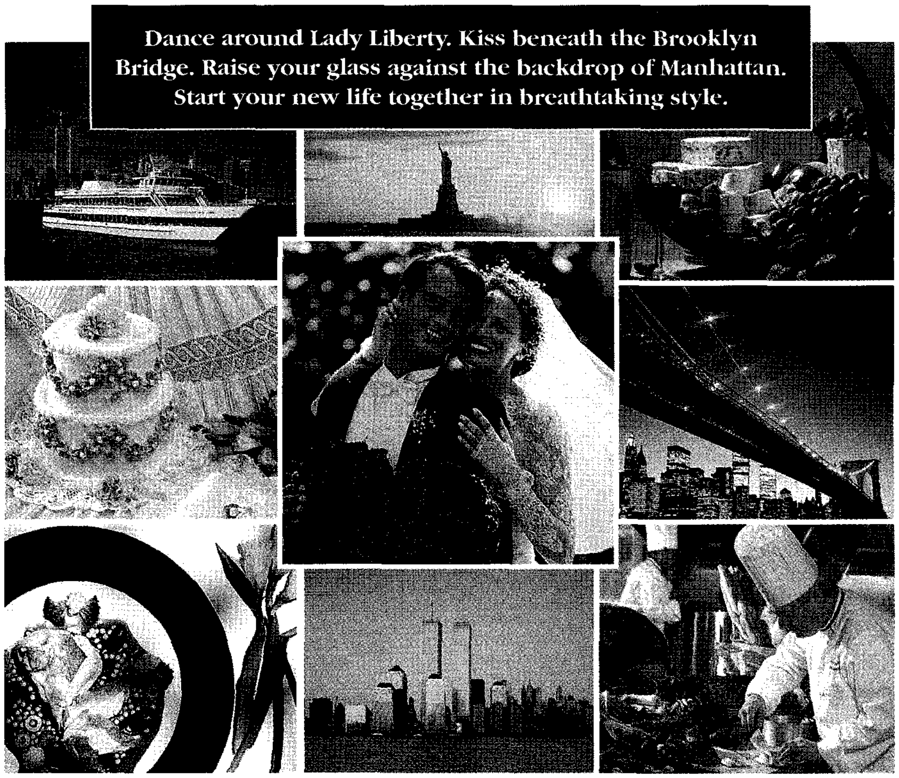
Bermuda isn't considered a part of the Caribbean—but it is a world away from New York. Even in the middle of summer, temperatures rarely reach 90 degrees. Any time of year, Bermuda's soft pink sands, flower-filled countryside, and British sensibility appeal to honeymooners. Picturesque national parks, nature reserves, and beaches that include Horseshoe Bay and Jobson's Cove are favorite spots for lovers.

Bermuda's waters are considered the clearest in the western Atlantic, and visibility ranges from 70 to 150 feet. They provide an ideal setting for scuba diving and snorkeling; shipwrecks that span the 15th to 20th centuries lie below. Somerset Long Bay Beach, Horseshoe Bay, Castle Harbor, and Achilles Bay are favorites among windsurfers. And with more than 400 species of fish in these waters, it's possible you may be the one to land a 1,300-pound blue marlin.

A haven for golfers, Bermuda devotes more of its acreage to greens and fairways than anywhere else. Tennis players have a choice of 80 courts, some grass. It's easy to arrange a horseback ride along the dunes, and many visitors prefer to rent scooters or mopeds for transportation and to see the sights. A lovely path, the Bermuda Railway Trail, winds through an 18-mile natural reserve. The secluded beaches and coves of Church Bay, Chaplin Bay, and Astwood Cove are natural havens for lovers—as are its many limestone caves. The hardy can undertake the 185-step climb to the top of Gibbs Hill Lighthouse, one of the world's oldest. Spittal Pond Nature Reserve contains the mysterious Spanish Rock, inscribed "TF 1543," which has puzzled visitors for centuries.

Considered the island's premier luxury resort and rated one of the world's top 50 tropical resorts, the pastel-pink hotel Southampton Princess (800-223-1818) is perched atop Bermuda's highest point and surrounded by 100 acres of well-tended grounds, gardens, and its own private beach. Honeymooners meet on the 18-hole golf course, at the tennis courts, at the pools, and at the fitness center, which offers complete spa services. A variety of restaurants offer fare ranging from hot dogs to caviar.

The four-day (three-night) Royal Romance package includes a room with a private balcony, full breakfast and dinner daily, a bottle of champagne, cake, and other goodies. Taxes and gratuities are included. Honeymoon suites in the Newport Club, an elegant concierge top floor of



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Veddy British parishes of Hamilton and St. George each have their share of historical sites, museums, and shops. From antique ship models to fine china to sweaters from Scotland, there are plenty of tempting buys. Bottles of island-made sherry peppers sauce and black rum bring home a taste of Bermuda, where 100-plus restaurants, cafes, and pubs serve an ample variety of food. To dine in true Bermudian style, try a steak and kidney pie washed down with a rum swizzle. For more travel information, call the Bermuda Department of Tourism 800-223-6106.

MEXICO

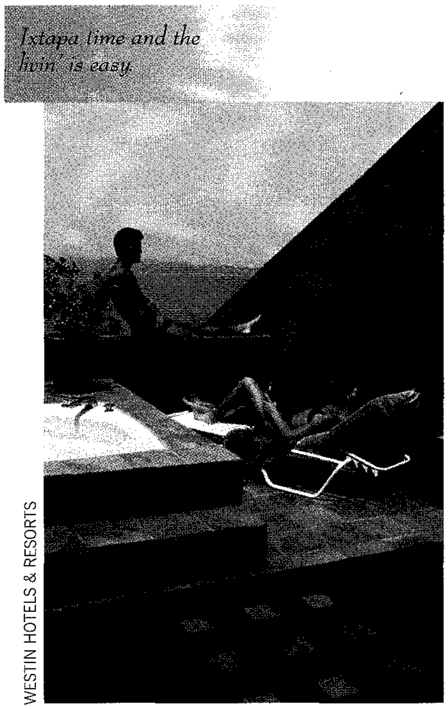
South of the border there's a diverse and sultry land of sun-drenched beaches, turquoise bays, tropical jungles, and cities both ancient and new. A choice honeymoon destination for decades, Mexico rolls out the red carpet in prime locations that include Acapulco, Cancún, Ixtapa, Mexico City, Los Cabos, and Puerto Vallarta.

It's hard to imagine a more romantic spot than Acapulco's Las Brisas, built into 110 acres of steep hillside along the eastern edge of Santa Lucia Bay. Many of its lavish bungalows feature a private swimming pool and tropical foliage shields bathers in privacy. Jeeps are available for excursions into the surrounding countryside, but most visitors are delighted to simply relax and enjoy the view from their private aerie.

Cancún, Mexico's own small Caribbean peninsula, has a lagoon that forms a natural aquarium teeming with tropical fish. At sunrise and sunset, there's no more breath-takingly beautiful place to be. Favored by Mayan kings for its unspoiled beaches and azure waters, Cancún today continues to treat guests like visiting royalty. Each room at the Westin Regina Resort overlooks the lagoon or the Caribbean. Guests snorkel, play tennis, golf on a nearby 18-hole championship course, and escape to the past with a visit to El Castillo pyramid at the ruins of Chichén Itzá.

Whether spending time at two-mile-long Palmar Beach in Ixtapa or exploring the charming fishing village Zihuatanejo, visitors to this area can relax in luxury at the Westin Brisas Resort Ixtapa. Rooms open onto a large patio overlooking the sea, and honeymooners can swing in a hammock or watch the sunset over the crescent-shaped cove below. Those who feel obligated to rouse themselves can partake of golf, tennis, scuba diving, deep-sea fishing, or para-sailing exploits.

It's been said stress doesn't usually make it through Mexico's customs. Hibiscus-framed hillside at Acapulco's Westin Las Brisas is a sprawling mural of vegetation.



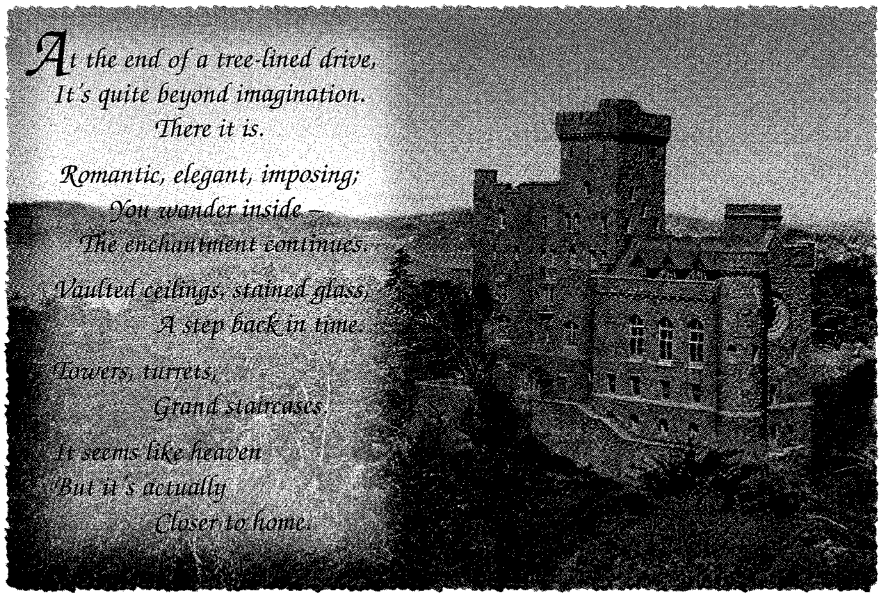
Ixtapa time and the livin' is easy.

WESTIN HOTELS & RESORTS

In Mexico City, the Westin Galería Plaza provides a stylish and hospitable place for those stopping off en route to more far-flung destinations. Zona Rosa, with its sparkling shops and non-stop entertainment, is right next door. World famous Chapultepec Park and the National Museum of Anthropology are five minutes away.

The Sea of Cortés dramatically meets the Pacific Ocean in Los Cabos, at the tip of the Baja Peninsula. This remote and ruggedly beautiful shoreline boasts more than 350 days of sunshine annually, making it a perfect setting for golfers, anglers, and beach aficionados. Perched on a cliff, the Westin Regina Resort commands sweeping views of the sea. Inside, this spectacular new hotel shows the handiwork of renowned Mexican architect Javier Sordo Madaleno.

Enchanting Puerto Vallarta, surrounded on one side by the lush hills of the Sierra Madre and Bahía de Banderas on the other, charms visitors with its cobblestone streets and natural beauty. Located on the beach with a view of the bay from every room, the Westin Regina Resort combines the ambiance of colonial Mexico with modern amenities and sophisticated service. *To reserve a room at any of these Westin Hotels in Mexico, call* 800-228-3000.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ABIGAIL KIRSCH AT THE PRATT MANSIONS

1027 Fifth Avenue at 84th Street
212-717-1130

Opposite the Metropolitan Museum, The Pratt Mansions offer a rare combination of qualities in city party spaces: fantasy location, unmatched ambiance, amenities, and cuisine. One of New York's finest examples of Beaux-Arts architecture, decorative details include oak paneling, marble walls, and a stunning staircase that spirals up to the refurbished ballroom where wedding festivities are held. Two floors of the mansion offer gracious space for large receptions; smaller parlors are well-suited for more intimate social gatherings. Food and service reflect the philosophy of the Kirsch cuisine, which is a satisfying fusion of classic and contemporary. **Capacity:** 250 (150 sitdown). **Per person:** From $80 (mansion rental from $1,000). **Contact:** Daria Burns.

SETH JOEL

Catering ace Abigail Kirsch shares her flair in the new "The Bride and Groom's First Cookbook" for couples with more taste than time.

ABIGAIL KIRSCH AT TAPPAN HILL

81 Highland Avenue
Tarrytown, New York
212-696-4076; 914-631-3030

High on a hilltop, just 45 minutes from Manhattan, experience a view of the Hudson River once prized by this landmark property's former owner, Samuel Clemens. The Pavilion Room has floor-to-ceiling windows that look out on a glorious river landscape that includes the distant Palisades. The adjacent River Room also offers dazzling views, and there are outdoor ceremony areas as well. Under the aegis of Abigail Kirsch, the cuisine is noted for its originality, and menus are tailored to a client's individual tastes, with attention to seasonal offerings. Abigail Kirsch offers off-premise catering as well. **Capacity:** 500 (280 sitdown). **Per person:** From $80 (all-inclusive). **Contact:** Catering Manager.

THE BOATHOUSE

Central Park, Fifth Avenue entrance
East 72nd Street and Park Drive North
212-517-2233

The only place in the city where the bride can toss the bouquet from a gondola is the Boathouse on Central Park lake. For inveterate New Yorkers, the setting, which includes Bethesda Fountain and the city skyline, cannot be equaled. The Garden Pavilion and The Boathouse Cafe can be rented year round. The pavilion's glass walls and French doors enhance the beauty of the site, allow views from most vantage points, and make it an all-season facility. **Capacity:** 1,500 (500 sitdown). **Per person:** From $100. **Contacts:** Steve Barton, Bari Green, Kim McLeveighn, (212) 988-0575.

CENTURY CAFE

132 West 43rd Street
212-398-1988

The space that the Century Cafe occupies today used to be the headquarters for Century Studios which then became Twentieth-Century Studios. The restaurateurs have embraced their theatrical heritage by using stage lighting and a neon sign over the bar from one of the original Loews movie houses. The open and airy multilevel establishment is a Broadway actors hangout, so if Tommy Tune is your best man, he'll be right at home. Chef Stephen Meyers has received praise from critics for his American Continental cuisine, and the restaurant garners accolades from the *Wine Spectator* for having one of the best wine lists in the country. **Capacity:** 220 (sitdown or standing). **Per person:** From $60. **Contact:** Myke Ripellino.

THE EQUITABLE TOWER

787 Seventh Avenue
between 51st and 52nd streets
212-554-2833

From the rooftop Tower Room on the 50th floor of the Equitable Building, guests can look out at New York Harbor, the Statue of Liberty, and the George Washington Bridge. Indoors they can enjoy one of the finest collections of historical portraiture in the city. On the floor below, the cozier Alexander and Laurel rooms feature antique furnishings; the Alexander has a wood-burning fireplace. The kitchen specializes in contemporary and continental cuisine. **Capacity:** 250 (sitdown or standing). **Per person:** From $100. **Contact:** Tracy Kelly.

EVENT OF THE YEAR INC.

212-570-1055

Event of the Year is a free-to-the-client referral service that recommends locations and all of the particulars that go into organizing an event—the hippest band, exotic flowers, the most discreet photographer. Most of the sites they work with have catering services available, but Events can also recommend a caterer if you have your own site. They are also available for fee-based consulting if a client requires complete event coordination. **Contact:** Ellen Eskenazi, Jackie Zirkman.

THE FOUNTAINHEAD

55 Quaker Ridge Road
New Rochelle, NY
914-235-4400

A $5 million refurbishment and the new management's focus on service makes The Fountainhead a superb and satisfying location for a wedding. A glass-enclosed foyer and two-story glass conservatory with an indoor garden are offset by a neoclassical lobby with gold-leaf and fabric walls and Biedermeier furnishings. The food is artistically presented, and chefs take careful notes when clients describe the wedding of their dreams. The Fountainhead is proud of the fact that there are no wedding packages—every function is custom designed. From the valet parking to the finishing touches, service is emphasized. **Capacity:** 1,000 (600 sitdown). **Per person:** From $85. **Contact:** Alan Feinstein.

Iridium has an interior that swings before a note ever gets played.

IRIDIUM

44 West 63rd Street
212-582-2121

If the music of Charlie Parker or Stanley Jordan brought you together, consider Iridium as a reception location. Fantastic custom-designed tables, chairs, and a tiled-floor create a whirling, swirling environment filled with the strains of jazz or contemporary music. In an enviable location, the restaurant is directly across the

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street from Lincoln Center for the Performing Arts. American regional cuisine is featured but special requests are accommodated by the kitchen. **Capacity:** 500 (200 sitdown). **Per person:** From $75. **Contact:** Stuart Smilowitz.

LA BONNE SOUPE
48 West 55th Street
212-586-7650

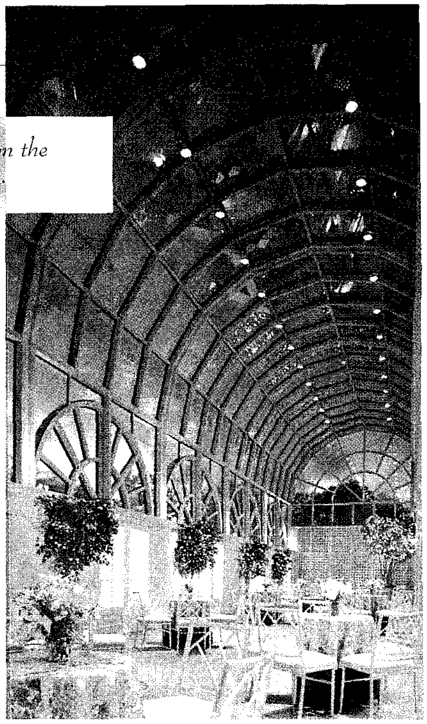
This midtown bistro with its red-checkered tablecloths and cozy space is ideal for Francophiles with a more casual wedding celebration in mind. The cuisine is hearty, and the soups, omelets, and salads have made the restaurant a popular eaterie for New Yorkers for twenty years. La Bonne Soupe will also customize its menus for weddings. Zydeco bands can be hired if a foot-stomping wedding is desired, but classical quartets or DJs are suitable for a festive gathering in this intimate space. **Capacity:** 130 (100 sitdown). **Per person:** From $70. **Contact:** Jean-Paul Picot.

LA GRANITA
1470 Second Avenue at 77th Street
212-717-5500

Charm is synonymous with this intimate and modern trattoria, with an open kitchen on its first floor and working fireplaces in its two upstairs rooms. Stucco walls, tiled floors, and marble-topped tables are a few of the interior's features which complete the picture. A grill and wood-burning oven allow for up-to-date menu choices such as pizza and charcoal-grilled fish, chicken, and steaks. Consider a range of entertainment options from discotheque to a classical trio. **Capacity:** 120 (100 sitdown). **Per person:** From $35. **Contact:** Marco Ornetti.

LATTANZI
361 West 46th Street
212-315-0980

Lattanzi celebrates Northern Italian and classical Roman cuisine. The family-owned restaurant, in the heart of the Theatre District, is elegant and rustic with open hearths and exposed brick walls, and has a sense of tradition that harkens back to ancient Rome. Homemade fettucine, veal scallopine with artichokes, and filet of sole baked in olive oil are some of the specialties. Customized menus can be prepared for wedding parties. Private rooms are available as well as a summer garden filled with flowers and fountains. **Capacity:** 170 (150 sitdown). **Per person:** From $60. **Contact:** Vittorio Lattanzi.



From the outside looking in on the Fountainhead's skylit terrace.

LAURA BELLE
120 West 43rd Street
212-819-1000

In the heart of Broadway's Theatre District, Laura Belle is one of the most unique locations for special events in New York City. The renovated 1930s movie house has an exquisitely handcrafted cherrywood barroom, red velvet drapes, and marble and limestone details. If the bride and groom have rehearsed their ballroom dancing for the wedding, Laura Belle has a professional "sprung" dance floor invented by the great choreographer George Balanchine that puts extra life into your signature dance moves. Cuisine is continental and eclectic. **Capacity:** 800 (300 sitdown). **Per person:** From $125. **Contact:** Joanne O'Connor.

MANHATTAN PENTHOUSE ON FIFTH AVENUE
80 Fifth Avenue at 14th Street
212-627-8838

Located at the intersection of Ladies' Mile and the Greenwich Village Historical District, Manhattan Penthouse has huge, arched, turn-of-the-century windows with 360-degree views that look out on familar New York sites. The 7,000 square foot space has high ceilings that create an airy, open atmosphere. Chef Adrienne, who taught at the French Culinary Institute, combines international and American influences. **Capacity:** 350 (225 sitdown). **Per person:** From $75. **Contact:** Myra Jackiw, Cathy Sandler.

THE METROPOLITAN
3 Glen Cove Road
Glen Cove, New York
516-671-4444

The Metropolitan is a sophisticated touch of Manhattan 45 minutes from midtown on Long Island's North Shore. The ballroom features 20-foot ceilings with curving balconies, a grand Palladian entrance, and a patio. The main dining room offers spectacular mahogany-framed mirrors and a glass-enclosed balcony overlooking the dance floor. Menus are custom-designed for each party. **Capacity:** 450 (300 sitdown). **Per person:** From $70. **Contact:** Eileen Long, Lee Koons.

METROPOLITAN PAVILION
110 West 19th Street
212-463-0200

Due to open later this month, the Metropolitan Pavilion might just be the newest versatile space on the city's horizon. High-polished wood floors, 16-foot ceilings, white walls, Corinthian columns, and an antique bar set the stage for virtually any kind of wedding reception—particularly with 10,000 square feet spanning its street level space. Located in the fashionable Flatiron District, wedding

Manhattan Penthouse on Fifth: Four-exposure unobstructed view adds drama to a glamorous space.

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Monique & Jean-Paul Picot, Proprietors

parties are able to hire their own caterer and entertainment. Parking for wedding guests is adjacent to the function space. **Capacity**: 900 (450 sitdown). **Contact:** Sandra De Ovando.

MORAN'S RESTAURANT
146 Tenth Avenue at 19th Street
212-627-3030

With exposed brick, dark wainscoting, and a warming fireplace, this charming Irish restaurant has a congenial atmosphere that virtually assures a good time. A gourmet American menu is elegantly presented for either a rehearsal dinner, cocktail or buffet reception, or a sitdown dinner. This large Chelsea establishment has a spacious dance floor, and you can bring your own band or DJ. **Capacity:** 250 (170 sitdown). **Per person:** From $65. **Contact:** Tom Murphy.

PAINT THE TOWN RED
212-677-3173

Simplify your search for the idyllic wedding space by utilizing the location-finding and vendor referral services of this company. Its large database includes everything from private clubs to landmark spaces, and can be sorted by room capacity, style, geographic zone, handicap access, and other preferences. Event lighting and staging companies, chair and tent rental firms, valet parking facilities, travel agents, florists, and more are among its list of vendors. Unusual spaces include a hall at the Museum of Natural History, the East Room at Carnegie Hall, and a sculpture gallery.

THE SIGN OF THE DOVE
1110 Third Avenue at 65th Street
212-861-8080

Set in three townhouses, private rooms are open and airy with skylights, floor-to-ceiling windows, a fireplace, oriental rugs, and a baby grand piano and dance floor. Stunning floral designs are created by Sign of the Dove's in-house florist and the bread from it's bakery, Ecce Panis, is legendary. Villeroy & Boch china with silver and crystal place settings make this a premier space for a gala event. **Capacity:** 350 (150 sitdown). **Per person:** From $90. **Contact:** Anne Winter.

TATOU
151 East 50th Street
212-753-1144

Original intentions were for this space, now Tatou, to be an opera house back in the twenties, but for the Depression

Sign of the Dove, still one of Manhattan's most romantic settings.

which dashed its earlier purpose. Today, Tatou's guests are the benefactors—with an elegant antebellum decor including a magnificent drop chandelier—hosting opulent wedding functions. Cuisine, under the direction of Michel Bourdeaux, is robust, traditional French. Close to churches and synagogues, Tatou is also convenient to The Kimberly Hotel, another of Tatou management's own. **Capacity:** 300 (220 sitdown). **Per person:** From $80. **Contact:** Allison Hertz.

TAVERN ON THE GREEN
67th at Central Park West
212-873-4111

Bridal couples looking for a reception in a twinkling wonderland of lights will have to consider this magical landmark setting. Tavern on the Green's venues include the Park Room, with a 52-foot mural and private garden; the glass-enclosed Crystal Room; The Pavilion Room, suited for intimate gatherings; and the Terrace Room with a picturesque gazebo. New chef Patrick Clark is stirring up the pot with his innovative creations. **Capacity:** 1,500 (1,000 sitdown). **Per person:** From $95. **Contact:** Barry Rosenthal.

24 FIFTH AVENUE BALLROOM
24 Fifth Avenue at 9th Street
212-254-1300

This downtown Art Deco ballroom, in the landmark Fifth Avenue Hotel, has a sunken oak dance floor and a glass-enclosed atrium cafe that overlooks the tree-lined street. There's a separate area for ceremonies, and only one function can be held at a time here so early planning is advised. Catering is done in-house. Specialties include chateaubriand sauce périgourdine and paillard of chicken with portobello demi-glaze. **Capacity:** 500 (200 sitdown). **Per person:** From $65. **Contact:** Andrew DeMario.

THE UPPER CRUST
91 Horatio Street
212-691-4570

The Upper Crust is both a party space in Greenwich Village and a full-scale catering and events company that will travel to the location of your choice. The open, airy space is accented with barrel-vaulted brick arches. Twelve-foot ceilings and a flexible lighting grid

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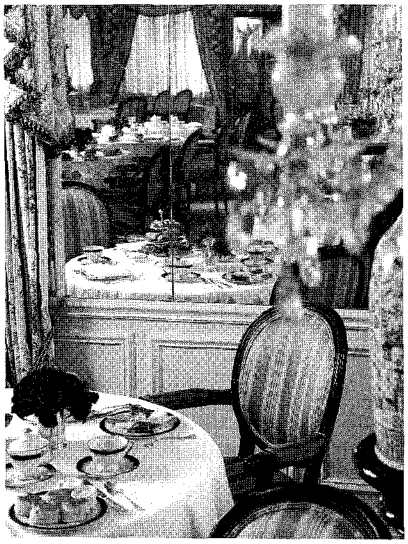
The Lowell
NEW YORK

Nestled in a serene setting on the second floor, The Lowell's Pembroke Room is identified only by discreet letters etched on the frosted glass and mahogany doors. Ideal for breakfast, weekend brunch, afternoon tea, wedding receptions, or social affairs.

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make the room adaptable to a plethora of decorating ideas. **Capacity:** 150 (60 sitdown). **Per person:** From $42. **Contact:** Mary Fehlig.

WATER'S EDGE
44th Drive at the East River
Long Island City
718-482-0033

A formal yet romantic setting describes two connecting barges at the East River, accessed by a shuttle boat from the East 34th Street pier. The sound of lapping waves and a storybook view of the Manhattan skyline are some of the key ingredients for a memorable Water's Edge wedding. The upstairs banquet room is the premiere location for galas, but the restaurant downstairs can also be reserved. Thai spring rolls, a phyllo Beggar's Purse, fricassee of wild mushrooms, pistachio-crusted salmon, and Maine lobster are a few of the specialities. **Capacity:** 450 (320 sitdown). **Per person:** From $80. **Contact:** Marika Somerstein.

WORLD YACHT
Pier 81
West 41st Street and the Hudson River
212-630-8800

Beginning as a small charter company in 1969, World Yacht has become the largest luxury restaurant, sightseeing, and entertainment site afloat in New York harbor. Five world-class yachts—Cabaret, Duchess, Empress, Princess, and Riveranda—make up its fleet. Each vessel has either two or three decks, a spacious area for dancing, marble bathrooms, and air-conditioning and heating for year-round cruising. Yachts depart from New York or New Jersey, and the wedding ceremony can be held at sea. **Capacity:** 500 (350 sitdown). **Per person:** From $75 (charter fee extra). **Contact:** Jo Ann Falco.

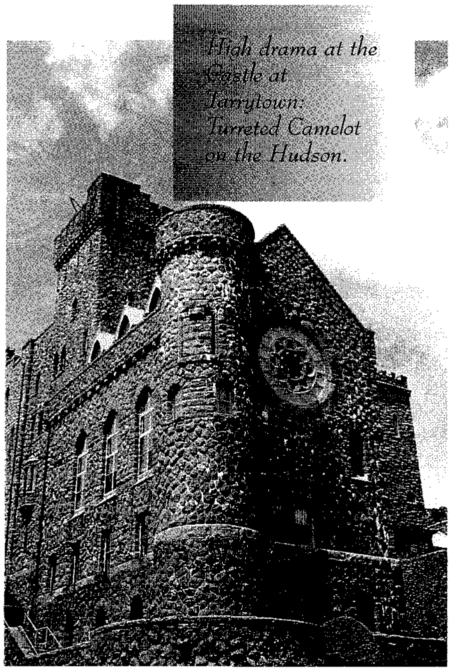
HOTELS

THE BEEKMAN TOWER HOTEL
Three Mitchell Place
First Avenue at 49th Street
212-355-7300

One block from the United Nations, the Manhattan East Suite Hotel's Beekman Tower is considered one of the finest examples of Art Deco architecture in New York City. The Top of the Tower is a setting favored for weddings and galas. Surrounded by the glass-enclosed terrace and the sparkling lights of Gotham, the 26th-floor room's romantic ambience is

Ship captain's view of Manhattan, the Water's Edge clubby decor features floor-to-ceiling windows and fireplaces.

SARAH MERIANS PHOTOGRAPHY



High drama at the Castle at Tarrytown: Turreted Camelot on the Hudson.

complemented by a striking black-and-white Deco interior. The Beekman ballroom is a versatile party space that can be reconfigured to suit a function's size. **Rooms:** 172. **Rates:** $229-$459. **Capacity:** 150 (120 sitdown). **Per person:** From $45. **Facilities:** the Zephyr Grill. **Contact:** Matthew O'Sullivan.

THE CASTLE AT TARRYTOWN
400 Benedict Avenue
Tarrytown, New York
914-631-1980

Twenty-five miles north of the city overlooking the Hudson River, The Castle provides an historic yet luxurious setting. Built at the turn of the century, the architecture recalls the Norman fortifications of Great Britain. Cocktails can be served in the private wing's Caramai Ballroom, followed by dining and dancing in the Great Hall. A 40-foot Gothic vaulted ceiling, stained glass windows, and a musicians' balcony evoke the medieval era. **Rooms:** 31. **Rates:** $150-$550. **Capacity:** 200 (150 sitdown). **Per person:** From $90. **Facilities:** The Equus Restaurant. **Contact:** Kate Andersen.

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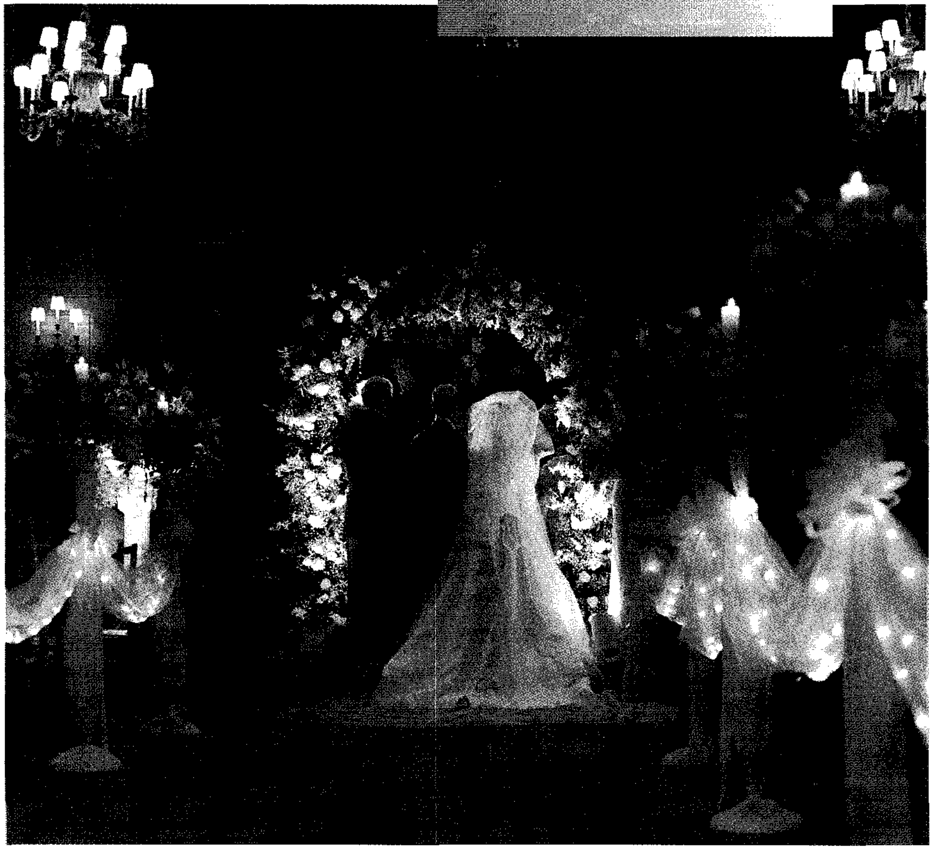
close to home. The glass-enclosed Greenhouse Terrace can be used for a ceremony, cocktail reception, or dinner-dance. The main ballroom area includes the Grand Ballroom and Rotunda with hand-painted murals; there are also two smaller ballrooms. The banquet staff provides customized, professional attention to all of its clients. A new disco with state-of-the-art sound and lighting is available for partying into the wee hours. **Rooms:** 273. **Rates:** $195-$1,200. **Capacity:** 800 (500 sitdown). **Per person:** From $160. **Facilities:** Polo Grill. **Contact:** Joseph Borbély.

THE LOWELL
28 East 63rd Street
212-838-1400

Located on a tranquil street lined with trees and townhouses, the Lowell combines the atmosphere of a genteel European retreat with the warmth of a private home. Fine antiques, 19th century prints, and Chinese porcelains surround guests at this 1927 urban landmark hideaway. Wood-burning fireplaces and terraced garden suites further indulge newlyweds. The Pembroke Room, situated on the hotel's second floor, is the premier wedding party space and resembles an English tearoom. Catering is overseen by award-winning chefs. **Rooms:** 65. **Rates:** $295-$1,550. **Per person:** From $200. **Facilities:** Post House Restaurant. **Contact:** Natasha Seifritz-Donlon.

THE MARK
Madison Avenue at 77th Street
212-744-4300

This elegant boutique hotel is noted for its outstanding service and tasteful ambience. Decorated in neoclassical style, the Mark's second floor is devoted to function space and may be subdivided into separate reception and dinner-dance areas. It's townhouse-styled banquet rooms are dramatic and appealing. The hotel offers a wedding package ($170 per person) that includes food, beverages, tax, gratuities, and a bridal suite. **Rooms:** 180. **Rates:** $240-$2,200. **Capacity:** 300 (160 sitdown). **Per person:** From $160. **Facilities:** Mark's Restaurant and Bar. **Contact:** Kevin Quinn.



Dream-maker Diana Gould frames the moment of truth with the magic of fairy lights, gossamer organdy, and fragrant blooms.

SARAH MERIANS PHOTOGRAPHY

he Beekman's versatile 26th floor op of the Tower is complemented y striking black-and-white Deco.

MILLENNIUM BROADWAY

145 West 44th Street
212-768-4400

The meticulously restored turn-of-the-century Hudson Theatre and its Tiffany glass skylights set the stage for a dramatic wedding celebration. Full theatrical equipment allow special audio and video effects, making good use of the ample six-story-high stage. Orchestra seats are removable for dining and dancing. Everything here for a hit show and a long run. **Rooms:** 629. **Rates:** $215-$3,500. **Capacity:** 500 (250 sitdown). **Per person:** From $120. **Facilities:** Eighth Floor Loft, Restaurant Charlotte. **Contact:** Carolyn Altieri, (212) 789-7583.

NORWICH INN & SPA

607 West Thames Street
Norwich, CT
800-ASK-4-SPA, 860-886-2401

Set on 43 acres, this Georgian-style country inn has rooms as well as private villas. The obvious delight of a spa hotel is the amount of pampering one can indulge in before the wedding: Massage for partners, fitness classes, hiking, golf, and a large Victorian living room for relaxation are some of the goodies. Classical American or healthful spa cuisine is available either buffet style or for formal dinners. Wedding couples receive a first anniversary special invitation to return for a visit. **Rooms:** 160 villas; 65 rooms. **Rates:** $115-$245. **Capacity:** 150 (125 sitdown). **Per person:** From $78. **Facilities:** Jack's Pub, Prince of Wales Restaurant. **Contact:** Rita Ritz.

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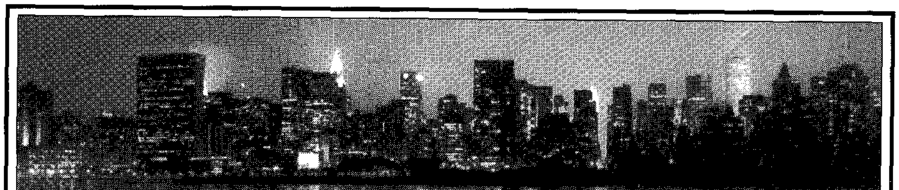

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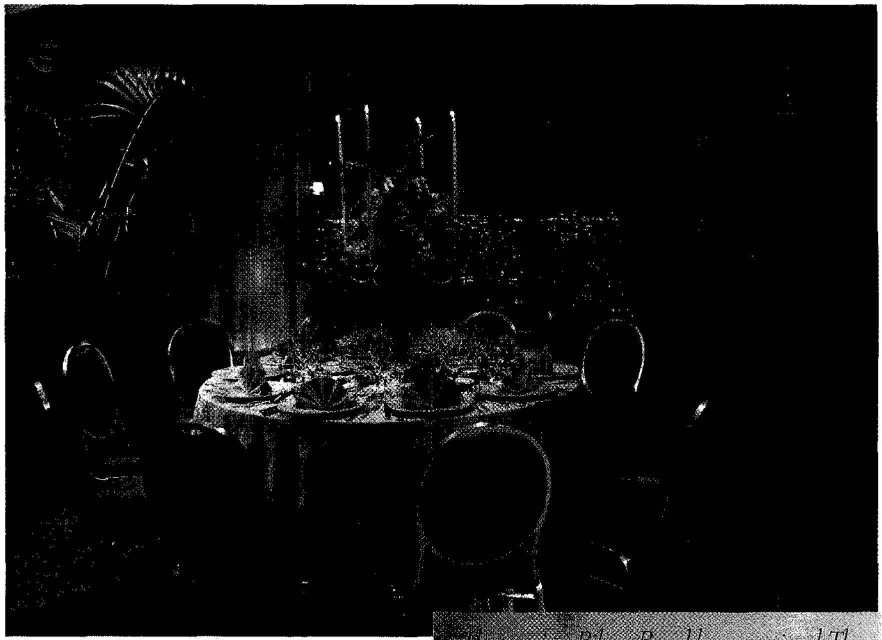

The soaring Rihga Royal has premiered The Gershwin Penthouse with a 350-degree vista of the city, its park, and the river.

THE PENINSULA NEW YORK
700 Fifth Avenue at 55th Street
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The Beaux-Arts charm of the Peninsula is expressed in the sinuous lines of its Art Nouveau furnishings and decor. Original armoires, cabinets, and objets d'art from the turn of the century adorn the public spaces as well as some of the suites. A grand marble staircase leading from the main lobby to the restaurants, mezzanine, and reception area can be a setting for the perfect photo opportunity preceding wedding festivities. The Pen-Top Bar and Terrace, with east- and westside terraces, provides stunning views of the city skyline. **Rooms:** 242. **Rates:** $340-$3,750. **Capacity:** 200 (120 sitdown). **Facilities:** Adrienne, Le Bistro. **Contact:** Jack Zahran, 212-903-3923.

THE RADISSON EMPIRE HOTEL
44 West 63rd Street
212-265-7400

For art and dance lovers, The Radisson is adorned with alfresco murals depicting Swan Lake in the gallery area, and reproductions of Degas' ballet series in a smaller room. Brides can gracefully take the grand staircase that leads from the lobby up to the banquet facility. Located directly across the street from Lincoln Center and steps from Central Park, the Radisson has an enviable spot on the city map. **Rooms:** 375. **Rates:** $148-$250. **Capacity:** 300 (180 sitdown). **Per person:** From $100. **Facilities:** West 63rd Street Steakhouse. **Contact:** Karin Burroughs or Nancy Barkoff, (212) 373-4400.

RIHGA ROYAL
151 West 54th Street
212-307-5000

The hotel's Gershwin Penthouse is designed to reflect the French Art Deco period of the 1920s. Located on the 53rd floor of this grand hotel, the penthouse is a palette of salmon and pale taupe with gold-leaf accents. Rare antiques, rich murals and a magnificent marble and cherrywood bar round out the decor. With ten meeting and banquet rooms, all catering for the hotel is done by Halcyon under the culinary direction of award-winning executive chef John A. Halligan. A spectrum of cocktail and dinner menus will allow for any taste. **Rooms:** 500 suites. **Rates:** $310-$2,300. **Capacity:** 600 (150 sitdown). **Per person:** From $125. **Facilities:** the Halcyon Restaurant. **Contact:** Matthew Andersen, (212) 468-8710.

THE STANHOPE
995 Fifth Avenue at 81st Street
212-288-5800

Across from The Metropolitan Museum of Art, this small cosmopolitan hotel is the epitome of style. Classical appointments, gold-leaf moldings, and antiques create an atmosphere of elegance, affording a relaxed environment for guests. Banquet rooms are designed with trompe l'oeil murals, crystal chandeliers, and upholstered chairs. The wedding package includes an open bar, a custom-designed four course dinner, a Sylvia Weinstock wedding cake, a one-bedroom suite for the bride and groom, and a bottle of champagne. **Rooms:** 140. **Rates:** $325-$2,500. **Capacity:** 150 (120 sitdown). **Per person:** From $165. **Facilities:** The Restaurant at the Stanhope, Gerard's, The Terrace, and Le Salon. **Contact:** Jeffrey Kozel.

U.N. PLAZA—PARK HYATT
One United Nations Plaza
44th Street at First Avenue
212-758-1234

An extensive collection of textiles and silkscreens from the 9th to 19th centuries are on display throughout the hotel. This internationally favored hotel is located directly across the street from the interfaith U.N. chapel. The 29th floor function space, where weddings are frequently held, provides a crow's-nest view of the East River, and includes the Ballroom that overlooks the Japanese gardens. For parties of $4,000 or more, the bridal couple receives a complimentary suite on their wedding night. **Rooms:** 427. **Rates:** $195-$280. **Capacity:** 200 (130 sitdown). **Per person:** From $110. **Facilities:** Javier Pérez de Cuéllar Suite, the Ambassador Grill. **Contact:** June Martinez (212) 702-5004. •

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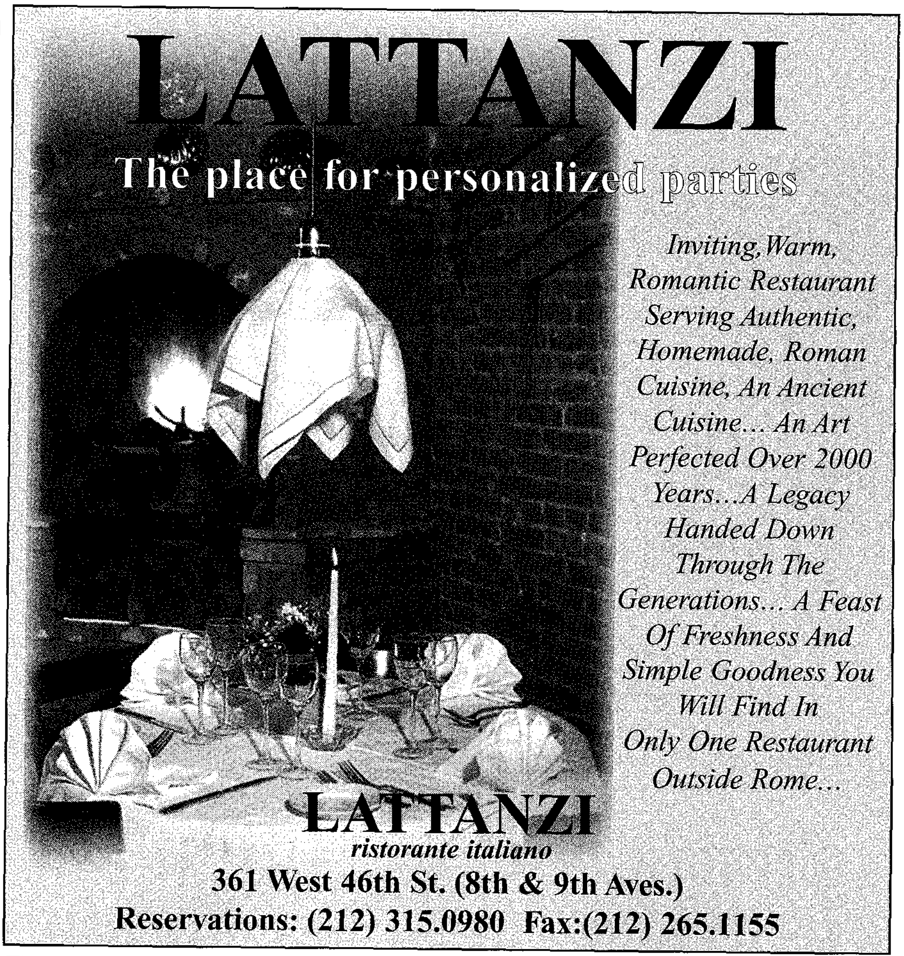

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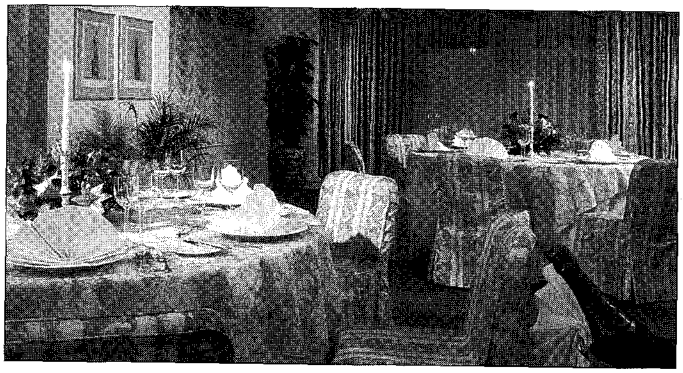

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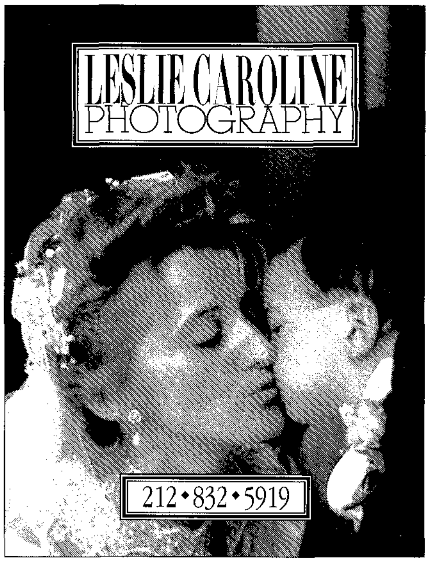

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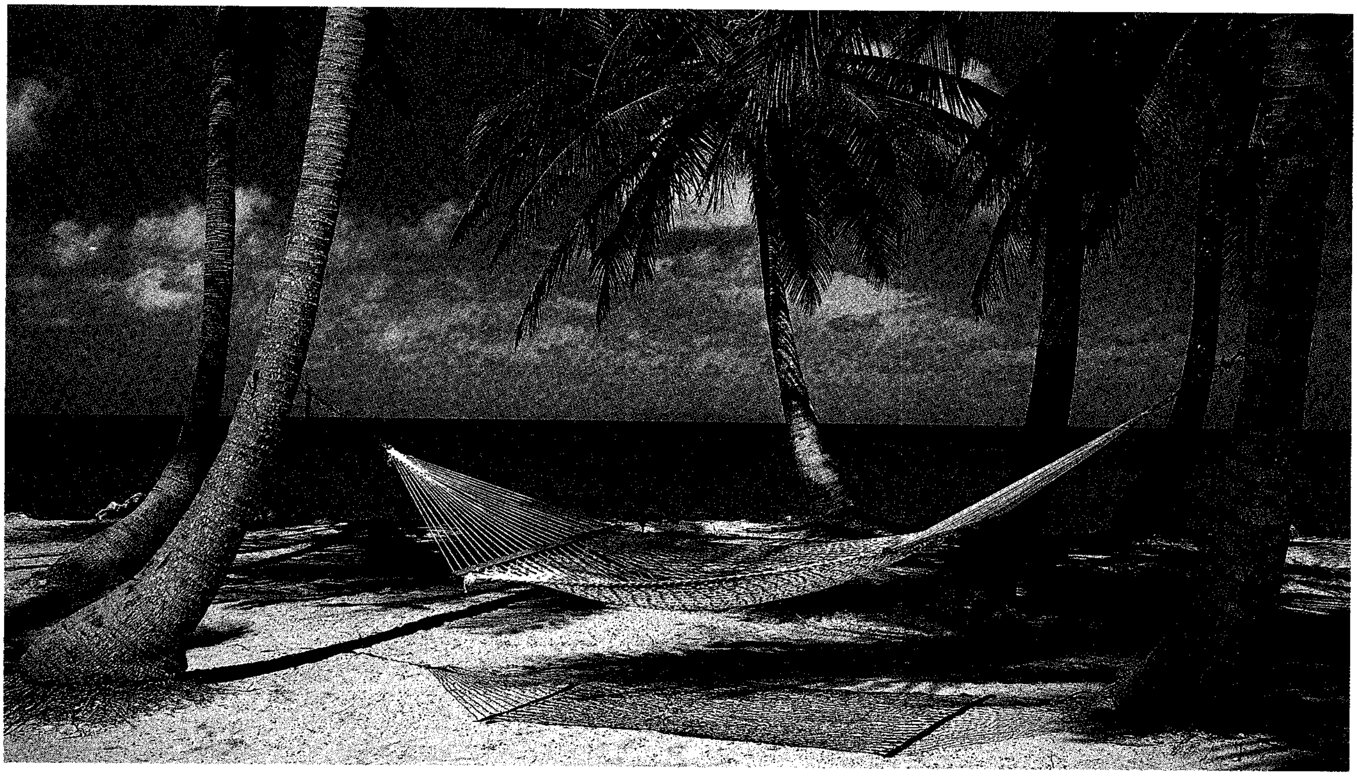

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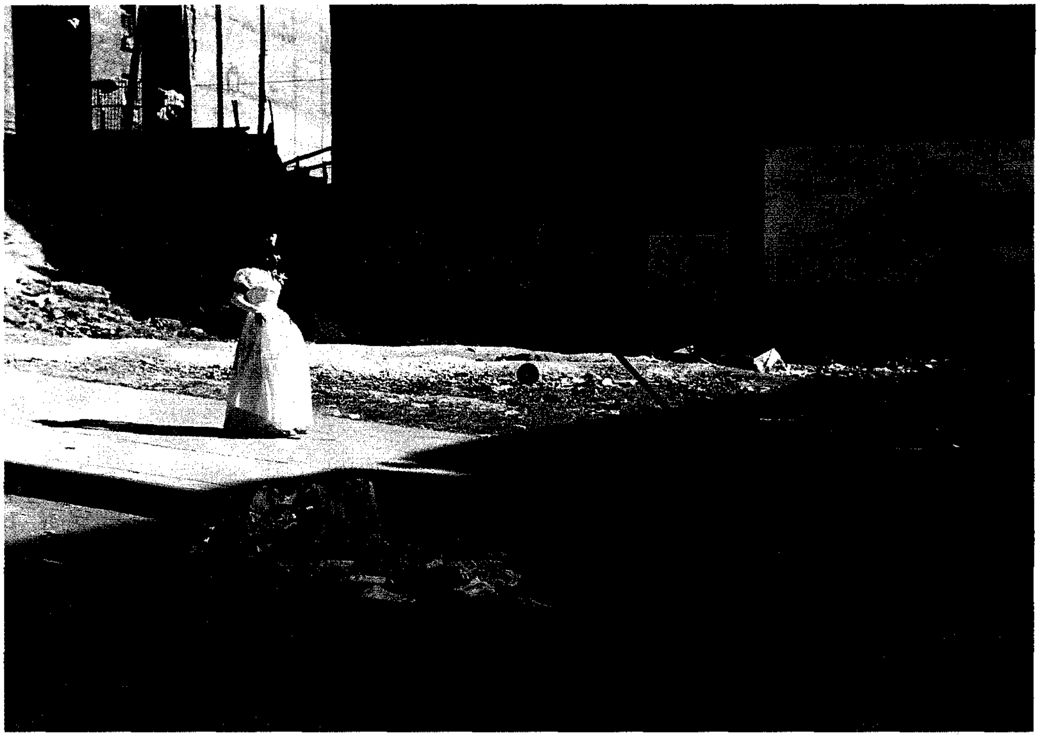
Art *continued from page 58*

use of related formal strategies. They play the edge between settled form and improvisation; they announce, and they dissolve. Most important, however, they have a jazzy tonal "scale." DeCarava's photographs are famously dark, rich in articulate shadows and moments of sharp luminosity. The way DeCarava works with his darks reminds me of nothing so much as the dusky whisper of a breath inside the horn.

From the vantage point of 1996, DeCarava is remarkably free of bitterness. He has moments of anger, including racial anger, but race informs rather than dominates his sensibility. He is too poetic, thoughtful, and confident about who he is to engage in the contemporary art of reparations, in which a privileged audience is shamed into paying a respect it does not really feel. As a result, black life appears in his work as complex, subtle, varied—in short, fully human. His art is unusual for the range of its human sympathy, for its willingness to play the notes of "affection" and "tenderness" that a less courageous artist would avoid as sentimental.

I, for one, thought at first that some DeCarava photographs might suffer from what could be called the "Family of Man" problem, after Edward Steichen's famous 1955 survey of photography at MOMA. That is, they might be programmatically worthy and humanistic and message-rich, but lack the idiosyncratic force of significant art. In *Graduation* (1949), for example, is the contrast between the new white dress and the junkyard too obvious? Is the allegorical divide between a remote future of modern Chevy wheels leaving the ghetto and an old garbage cart too heavy-handed?

Only if you don't give the picture time. The allegory deepens as one grows aware of the photograph's formal brilliance. For example, the visual *X* made by the garbage-cart pole and the diagonal line of shadow—which frames the girl in its crisscross. The small but mysterious black circle in the vacant lot. The girl's awkward but oddly polite stance, as if she were lifting her skirts in a curtsy to the future. The way her shadow retreats as she steps forward. The mysterious tidiness of the garbage gathered in the street. The fading billboard PRINC (a tattered prince to her princess) on the same wall as the Chevrolet sign. She has left DeCarava's hallway and come into the sun, a girl graduating into a shadowy future. Who cannot fear—or hope—for her?



The real allegory of DeCarava's *Graduation* (1949) lies in its details.

Manny Farber LIKES TO LAY A PICTURE FLAT, with a careful scattering of objects on its surface—fruit, painting tools, postcards, stickum notes to his wife, branches, art books, cherry pits, diaristic jottings. As he looks down upon the surface, he paints these objects from above, removing them as they find their right reflection. This gives his pictures a paradoxical perspective, both a bird's-eye or aerial view and an almost trompe l'oeil intimacy. At once detached and engaged, focused and haphazard, they convey the slanting sensation of a life observed even as it happens.

The thirteen new pictures that Farber is showing at the Charles Cowles Gallery in SoHo (through February 17) are, typically, divided into two panels of color. This division is more subtle than dramatic, a gentle change of key. The colors are often acid, the paint juicy. The individual objects often "jump out" from the larger composition, perhaps owing to the bite of color or an encrustation of paint. This gives them a momentary independence from the rest of the picture, much like the intensity of a passing remark within the general conversation of a day.

Farber, who is now 78 years old and lives near San Diego, has thought long and hard about the movies. These works do not have the film imagery of some of his earlier paintings, but they pass even the great subjects through the lens of the momentary. In a picture called *Temptation*, for example, which includes a portrayal of Munch's yearning image of a bare-chested woman, Farber also adds a little stickum note with the scrawled reminder COURAGE MIGHT HELP. (I hope it stuck.) These pictures embody the pleasure, the waywardness—even the metaphysical itch—of consciousness.

TWO SUPERB SHOWS OF ANCIENT ART ARE now on display in the New York area. Princeton University's Art Museum is showing **"The Olmec World: Ritual and Rulership"** (through February 25). This brilliantly conceived and selected exhibition—the objects, mostly in excellent shape and of the highest quality, never disappoint—contains ceremonial works in ceramic, serpentine, and jade, among other materials. Little is known about the Olmec, who lived from about 1500 to 600 B.C., but their art is as beautiful as the Mayan or Aztec. At once exquisite and powerful, delicate and bold, it has a still, sacred ferocity that can make one pale with pleasure.

The Metropolitan Museum of Art is now showing **"Pergamon: The Telephos Frieze from the Great Altar"** (through April 14). This altar, one of the greatest of the ancient world, was built in northwest Asia Minor during the third and second centuries B.C. Excavated by the Germans, the work was located in East Berlin and largely inaccessible for almost 60 years. Twelve newly restored reliefs from the temple's magnificent narrative cycle—plus about 30 other important works and a model of what the actual temple looked like—are on display. In these works of Hellenistic sculpture, the tension between the ideal and actual is powerful, the stone itself beautifully carved. ■

Photograph by Roy DeCarava/courtesy of the Museum of Modern Art.

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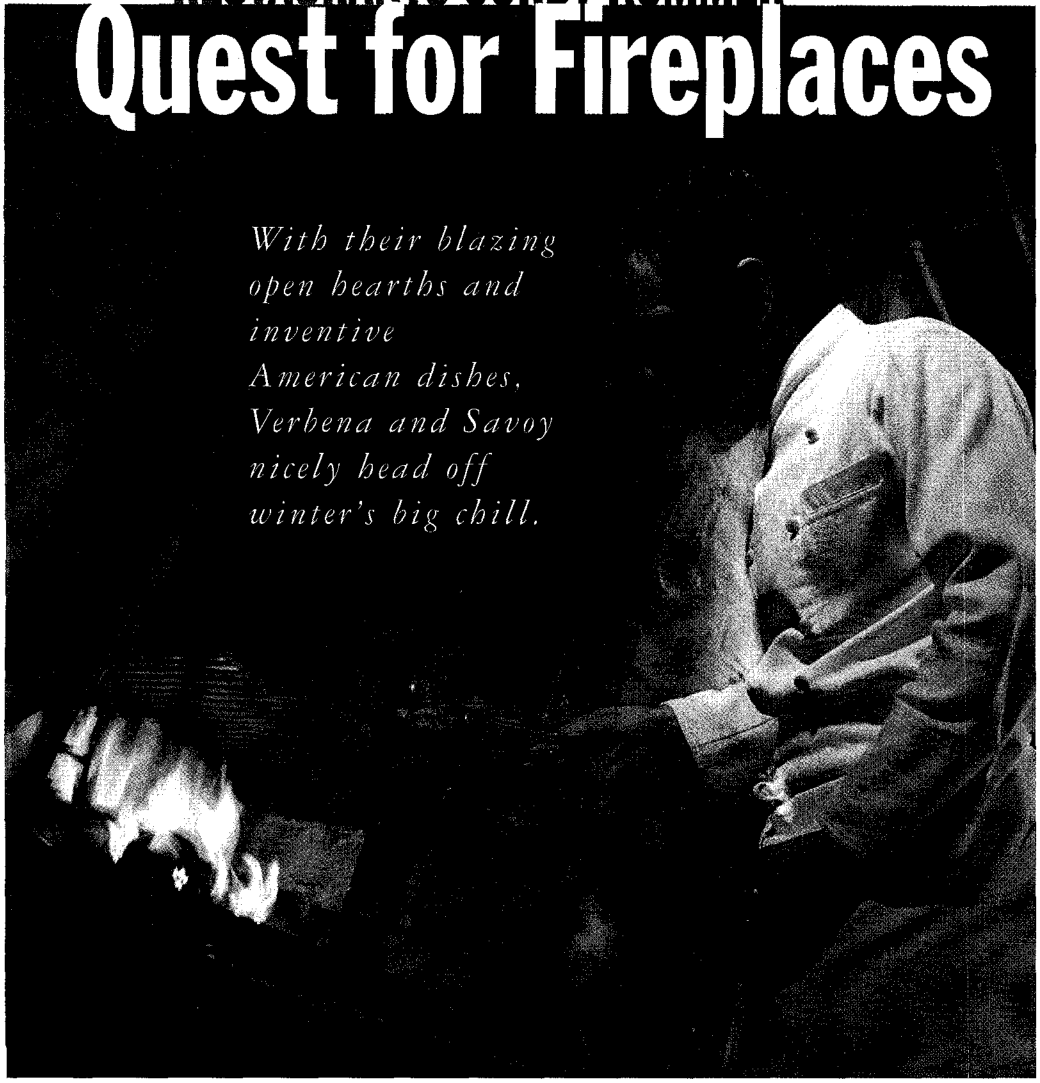


Owner Peter Hoffman grilling peppers and eggplant at Savoy.

TRUDGING THROUGH RAIN AND SLEET AND WORSE, I longed for dinner by a fireplace—someplace to warm up the second I got through the door, someplace to make me feel I'd come home. I headed to two restaurants where I expected to find fires lit and faces glowing with welcome. **Verbena** and **Savoy** have a lot more in common than hearths and downtown addresses—Verbena on Irving Place near Gramercy Park, Savoy in SoHo behind the Broadway Dean & DeLuca. Both are run by young chefs who are doggedly carrying American cuisine forward, a pursuit that has become unfashionable as we have moved from the heartland toward the Mediterranean.

The goal is a style of cooking that is recognizably American and uses only seasonal ingredients. If you know the farmer, you're in the ballpark; if the farmer grows heirloom varieties organically for you alone, you've hit a home run. Ingredients are listed in such detail that description threatens to become recipe. Service is respectful but not too deferential: it's likely that the waiter, not to mention the kitchen staff, put in more time at institutions of higher learning than the customer.

Sound archaically hippie? It is. These chefs are spiritual descendants of Alice Waters: Savoy and Verbena are the closest thing Manhattan has to her Chez Panisse, both in their approach to locally grown food and in their attempts to be homey and coolly stylish in a strictly American way—Verbena with its Martha Stewart–in–her–Gordon Bunshaft–mode minimalism, Savoy with its echoes of Arts & Crafts, mismatched flea-market crockery, and art pottery on bracketed shelves.

It's easy to make fun of all this earnestness. By the end of the eighties, the attempt to define American cuisine grew so silly and arch that diners naturally turned to Italian rusticity. But chefs like Waldy Malouf at the Hudson River Club and Larry Forgione himself, of the ur-American An American Place, persevere.

After paying their dues by working with well-known chefs, Diane Forley and Peter Hoffman took the large leap of opening their own restaurants (she Verbena, he Savoy), working to create a family of kitchen and wait staff—and a family of customers too. This is nearly impossible for a relative neophyte to pull off in Manhattan in the neighborhoods and at the level Forley and Hoffman chose (dinner without wine in either restaurant starts at $40 a head). Both have survived, for good reason.

I'll make no secret of the fact that my heart is with chef-owner-dreamers like them. And I'm not alone. The customers—chicly underdressed at Verbena, art-world-intellectual at Savoy—have the self-congratulatory look of people who know their originality and superior taste in making these their restaurants.

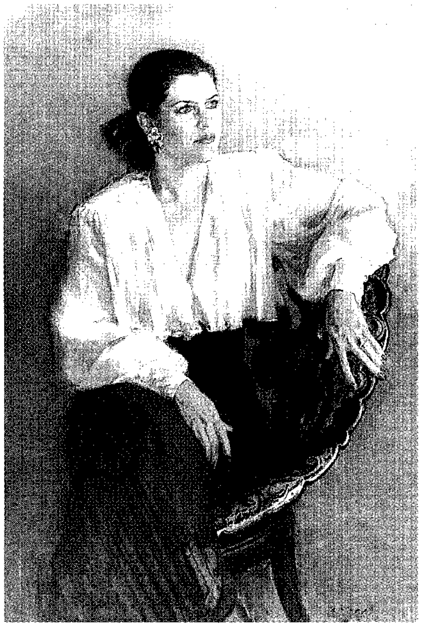
Both cooks suffer from overdeveloped creativity, which is the privilege and pitfall of having your own place and a natural consequence of trying to forge a signature style. But as they and so many young chefs don't want to hear, multiple components do not make a better dish.

Forley, for instance, has perfected three stunning first courses. Salmon gravlax, fleshy and nicely oily, is draped over a bright shaved-fennel salad stacked in a blini collar, with caviar crème fraîche at the bottom. Panfried shrimp with heads on, salty and crisp as at a Chinese restaurant, arrive beside a big thick latke of an artichoke pancake, greasy and terrific; sweet and peppery mâche and mesclun leaves, seemingly picked that morning, cut the grease. (Two verdant virtues of the kitchen are perfectly fresh greens and, so you can taste them, a sparing hand with dressing.) A big oval oxtail terrine is so meaty and full of flavor that it could easily be a main course.

It probably should be. Most of the entrées lose their focus as the inventions get piled on. A tall, thin oval of sturgeon is rubbery and bears no relation to the checker-size semolina gnocchi beside it. Poached codfish with chard, lima beans, and tiny pasta is blah—the fish dry, the vegetables underseasoned. The same problems mar roasted monkfish with kale and egg- *(continued on page 167)*

Photograph by Warren Salowe.

Gifts from Cupid's Closet



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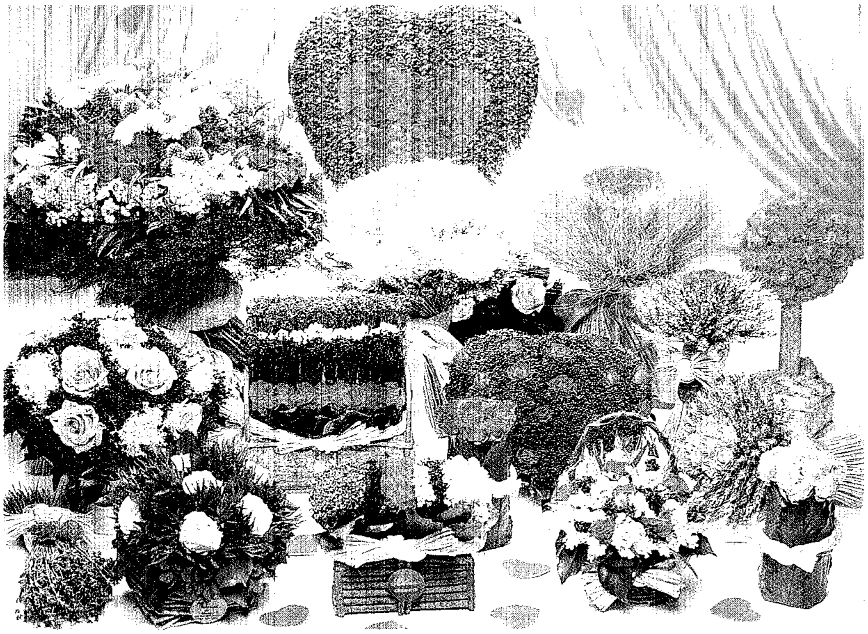

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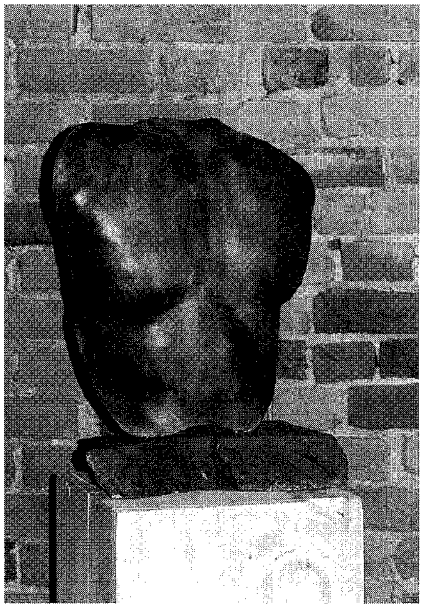

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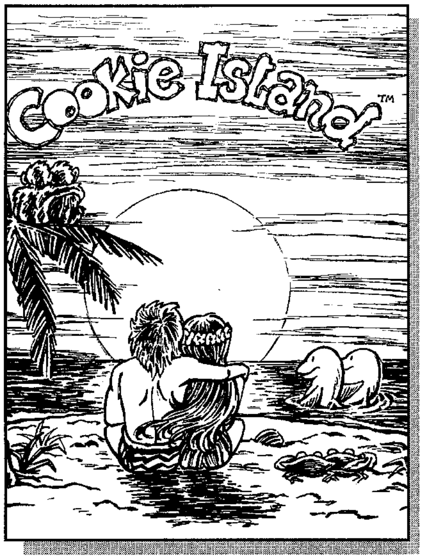

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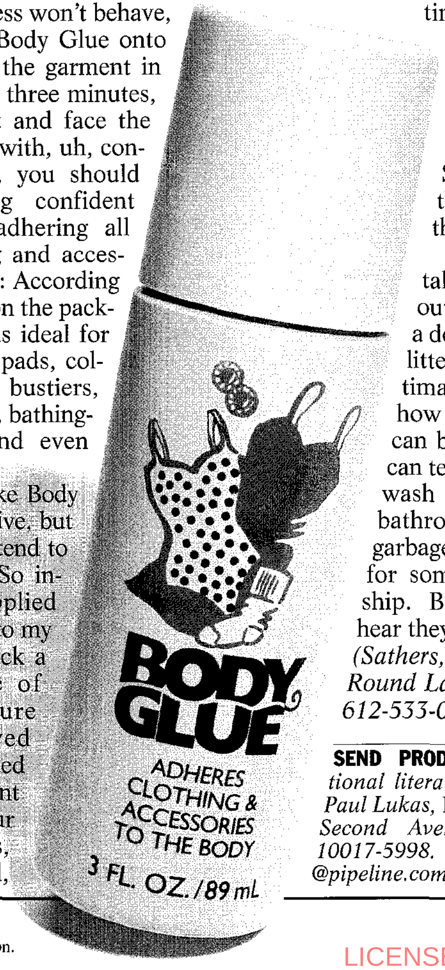
This all sounds like common sense to me, but not to the folks at BeautiControl Cosmetics, a Texas mail-order house. They have a simple solution for clothes that won’t stay put: *Glue them into place.*

That solution comes in the form of **Body Glue,** a water-soluble adhesive packaged in a roll-on applicator identical to the ones used for deodorants. If your bra strap insists on flopping down or your strapless dress won’t behave, just roll a little Body Glue onto your skin, press the garment in place, sit still for three minutes, and then go out and face the world brimming with, uh, confidence. In fact, you should soon be feeling confident enough to be adhering all sorts of clothing and accessories to yourself: According to the literature on the package, Body Glue is ideal for use on shoulder pads, collars, cuffs, slips, bustiers, wigs and toupees, bathing-suit bottoms, and even earrings.

I wanted to take Body Glue for a test drive, but my clothes don’t tend to shift too much. So instead, I just applied some Body Glue to my forehead and stuck a smallish piece of fabric there. Sure enough, it stayed put, and continued to do so as I spent the next half-hour feeding the cats, opening my mail, making some toast, and so on. Of course, I could have accomplished the same thing with a piece of Scotch tape, which makes you wonder how much Body Glue the BeautiControl people can be selling at $25 a pop. Still, for those who truly want to bond with their wardrobes, here’s a way to be tacky in two ways at once. *(BeautiControl Cosmetics, P.O. Box 815189, Dallas, Texas 75381; 800-232-8841.)*

PURINA MAY BE THE PLACE TO GO FOR CAT Chow, Dog Chow, and even Rabbit Chow, but they’ve got nothing on Sathers, Inc., a Minnesota outfit that is clearly rewriting the book in the chow department. I have only one Sathers product in my possession, but it’s a doozy: a snack-size packet of trail mix—complete with raisins, sunflower seeds, and almonds—that’s officially designated **Student Food.** Hey, when you consider some of the ridiculous trendy pets we’ve embraced at one time or another in this country (potbellied pigs, Akitas, rocks), students sound like the next logical step. And now, thanks to Sathers, we even have the proper food to feed them.



Adhere there and everywhere: BeautiControl’s roll-on stickum.

I rather like the idea of taking an undergraduate out on a leash or directing a doctoral candidate to the litter box. But I think it ultimately comes down to how well the little beasts can be domesticated: If you can teach your pet student to wash the dishes, clean the bathroom, or take out the garbage, then you might be in for some decent companionship. Be warned, though—I hear they’re *really* hard to train. *(Sathers, Inc., Sather Plaza, Round Lake, Minnesota 56167; 612-533-0330.)* ▬

SEND PRODUCTS, *gadgets, promotional literature, and suggestions to Paul Lukas,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. E-mail address: krazykat@pipeline.com.*

Photograph by Wayne Simpson.

Advertisement

NEW YORK RESERVATIONS

Valentine’s Day

THIRTY-SEVENTH STREET HIDEAWAY
32 West 37th Street
(between Fifth and Sixth avenues)
212-947-8940

Dine and dance the night away at The Hideaway. Share an intimate evening with your Valentine at the legendary John Barrymore’s townhouse. Drinks by the fireplace, fine cuisine, dancing to live music. No cover. No minimum. Free parking. “What a find!”

TOP OF THE SIXES
666 Fifth Avenue
(between 52nd and 53rd streets)
212-757-6662

New York City’s landmark rooftop restaurant invites you to spend this Valentine’s Day at the height of elegance. Indulge in our sumptuous four-course prix fixe menu, live entertainment, and a bottle of champagne per couple. $75 per person plus tax and gratuity. All major credit cards accepted. Reduced parking rates at Rockefeller Center Garage on 49th Street.

TORRE DI PISA RISTORANTE
19 West 44th Street
(between 5th and 6th avenues)
212-398-4400

Bring your Valentine and your most romantic thoughts. In addition to a superb four-course Tuscan dinner at $60 per person (à la carte menu also available) and music, join in a special competition for the best love note. Winning words will be immortalized on the restaurant’s “love letter” wall and the winning couple will receive a complimentary dinner for two.

TWINS RESTAURANT
1712 Second Avenue
(between 88th and 89th streets)
212-987-1111

The only restaurant staffed entirely by identical twins. New York City’s perfect restaurant for pairs on Valentine’s Day. We invite you to spend a warm, romantic evening with your sweetheart over a splendid three-course dinner, and a complimentary champagne toast, $45 per person or $80 per couple, (not including tax and gratuity) A la carte menu also available. Great food, great atmosphere–a twofold dining experience! All major credit cards accepted.

LEONORE FLEISCHER FEBRUARY 12, 1996

SALES & BARGAINS

Greece is the word for SVA's three-week (June 8–June 30) art and archaeology study-travel tour. Plus, if you'd rather not *go naked . . .*

Grand Hautel

THE TOMMY DEMAIO UNISEX SALON at the Marriott Marquis hotel is slashing its prices in half: men's haircut, was $40, now $20; women's haircuts with blow-dry, were $70–$80, now $35–$40; manicures, were $20, now $10; French manicures, were $30, now $15; pedicures, were $30, now $15; one-process color with blow-dry, was $90, now $45; foil highlights, were $175–$200, now $99; highlights with cap (blow-dry or set not included), were $100, now $50; one-hour European facial, was $60, now $35. *New York Marriott Marquis, 1535 Broadway, near 45th St., street level (869-3554 or 869-3544); A.E., M.C., V. accepted; an appointment is necessary; through 2/29.*

Dig This

THE SCHOOL OF VISUAL ARTS DEPARTMENT of International Studies is taking a three-week art and archaeology travel-study tour to Greece (good for three college credits), departing for Athens June 8 and returning June 30. You'll visit Athens, Epidaurus, Sparta, Olympia, Patras, Corinth, and Delphi; spend five days on Mykonos; and get full breakfast every day. The cost—$2,500 per person double occupancy; an additional $400 for single occupancy (plus a $25 nonrefundable application fee)—includes hotel accommodations, round-trip airfare from New York to Athens, cruise boat to Mykonos, lectures, entrances to archaeological sites and museums, and bus-tour and land transfers. You must pay in full by May 1. All participants must have completed at least one year of college. *Department of International Studies, ATTN: Joel Garrick, School of Visual Arts, 209 E. 23rd St., New York, N.Y. 10010 (592-2011).*

Shag Harbor

EVERY SPRING, LONG ISLAND CARPET CLEANers has a two-for-one offer: Pay for the cleaning of the most expensive rug or wall-to-wall carpet, and have the next-most-expensive one done free ($50 minimum on paid orders), with no limit to the number of rooms or rugs. The same offer applies to upholstered furniture. *For the five boroughs, call Long Island Carpet Cleaners, Inc. (718-383-7000; for Nassau and Suffolk, 516-483-6900; for Westchester and Rockland, 914-328-0127; for lower Connecticut and northern New Jersey, 800-635-0058); M.C., V., checks accepted; Mon.–Fri. 8 a.m.–6 p.m.; through 3/31.*

DO NOT PHONE: *Send suggestions to Leonore Fleischer,* New York *Magazine, 755 Second Ave., New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.*

Reading Is Fund-amental

BOOK SMART IS A COMPANY THAT HOLDS fund-raising book fairs for schools and charities; it keeps a goodly stock of children's books as well as reference books, cookbooks, and nonfiction for adults. Usually closed to the public, it will be open for three days only, offering 30 percent off all its hardcover stock (as well as kits and stationery) and 20 percent off paperbacks: *Winnie the Pooh* packed with a classic Gund Pooh Bear plush toy, was $25, now $17.50; Brain Quest educational game, was $9.95, now $7; *King of Pizza,* story, recipe book, and colorful pizza plate, was $14.95, now $10.50; *My New York,* was $15.95, now $11.15; *American Heritage Children's Dictionary* and the *Macmillan Dictionary for Children,* were $14.95 each, now $10.50. *Book Smart, 27 W. 20th St., Room 506 (675-8677); A.E. accepted on purchases over $20; all sales final; Tues.–Thurs., 2/6–2/8, 9:30 a.m.–5:30 p.m.*

Pack Heat

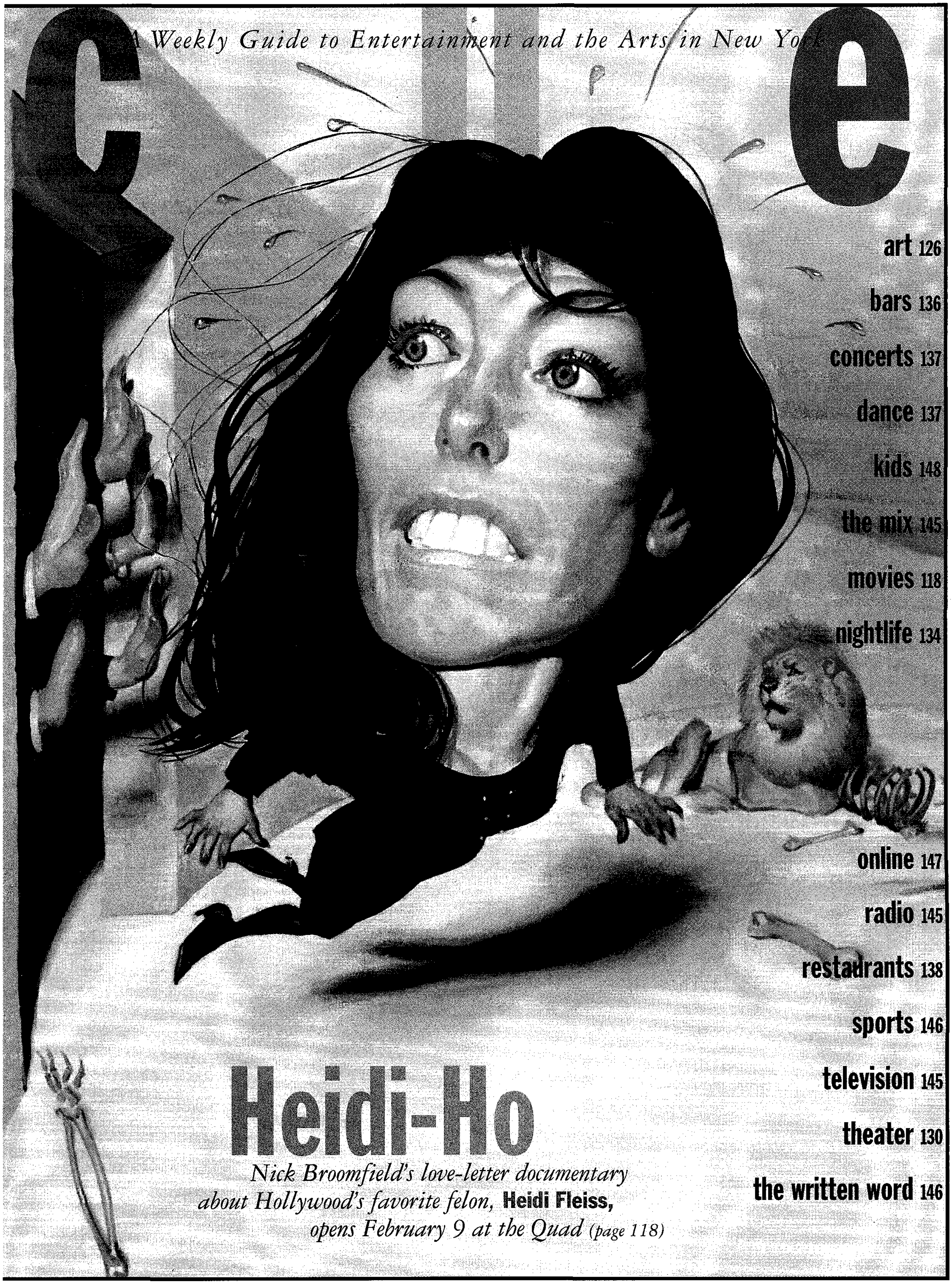
FOR TWO DAYS ONLY, THIS SHOWROOM IS selling stylish bags, most of which convert to backpacks, at wholesale prices. Red patent-leather bucket, also available in patent-leather-and-suede or nylon-and-leather, retail $130, here $60; large pebble-grain leather black tote, retail $170, here $75; suede-and-leather black or brown portfolio bag, retail $230, here $105. Also, a shirt-style jacket, fitted at the waist, of black or brown leather or suede, to fit sizes up to 10, retail $375, here $184. *Tote Le Monde, 50 W. 29th St., Suite 12E (685-2859); cash only; all sales final; Thurs. and Fri., 2/8 and 2/9, 10 a.m.–6 p.m.*

Mink Dynasty

THIS FUR MANUFACTURER AND IMPORTER sells its wares to more than 130 stores and is usually closed to the public; it specializes in mink (although other furs are available, such as a 54-in. long-hair ebony beaver coat, here $995). The coats, available in sizes 6–20, plus (at additional cost) larger sizes to 46/50, are mostly classic and designer styles, in ranch or mahogany, and the mink skins are all female. A straight-bodied mink coat is $1,595 here; a fuller coat, here $1,995; full-sweep coats, here $2,495–$3,295; ⅞-coat with ruffled detail, here $1,995. Mink jackets include a 35-in. stroller with epaulets, here $1,595; zippered mink bombers, here $1,295. *Friedman Furs, 307 Seventh Ave., near 28th St., Room 301 (989-1386); A.E., M.C., V. accepted; all sales final; Mon.–Thurs. 10 a.m.–6 p.m., Fri. until 2 p.m., Sun. 10 a.m.–4 p.m., closed Sat.; through 2/13.*

Two Rooms

THIS DOUBLE SHOWROOM IS SHARED BY A designer of glamorous items for the home and a dealer in antiques and props; both are having a sale. MU/H, Inc., makes pillows, tab-top hanging panels, and tabletop items of exotic fabrics from Italy, India, and Morocco. For example: metallic embroidered organza pillow (all pillows come in your choice of Dacron-fill, down-and-feather, or white goose down, at prices given below): for a 14-in. square, retail $90, $110, and $120, respectively, here $45, $55, and $65; the same fabric in a 7½-ft.-long, 54- in.-wide wall panel, retail $350, here $140; the same fabric in place mat, retail $38 each, here $15. Geoffrey Howell Design has many antiques and display props for sale: large fiberglass urn and amphora, here $50 and $100, respectively; two pairs of polychrome Moorish statues, here $1,250 per pair; marble-and-onyx Art Deco mantel clock with bronze chamois and two matching bookend vases, here $350 for the set. *Geoffrey Howell and MU/H, Inc., 220 W. 19th St., eighth floor (366-4740); cash only; all sales final; Mon.–Sun. 10 a.m.–6 p.m.; through 2/12.* ■



cue

A Weekly Guide to Entertainment and the Arts in New York

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Heidi-Ho

Nick Broomfield's love-letter documentary about Hollywood's favorite felon, **Heidi Fleiss,** *opens February 9 at the Quad* (page 118)

ILLUSTRATION BY DANIEL ADEL

movies

Themes of the Week: Young Love, Sex, and Death

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

New Films

The American President—President Andrew Shepherd (Michael Douglas) is a Democrat and a centrist liberal, highly intelligent but with a tendency to waffle; in other words, he's very much like Bill Clinton, except he's a widower. President Shepherd falls for a liberal environmental lobbyist, Sydney Ellen Wade (Annette Bening), and his principal opponent (Richard Dreyfuss) denounces him as immoral. The suspense builds. Will the president stick with his girl? As the big tuna, Douglas gives an entertaining and self-assured star performance; Bening, however, flutters about like a leaf in a storm. Not only does Shepherd rush her off her feet; director Rob Reiner does, too. In fact, Reiner never quite finds the rhythm of his story; he's too paralyzed by the awe of the presidency to liberate the material from self-consciousness. (Denby; 11/20/95) (1 hr. 55 mins.; PG-13) *34th Street East; Baronet/Coronet.*

Angela—The story of a young girl who becomes obsessed with the rituals of Christianity as a means to counteract the unpredictability of her manic-depressive mom. Written and directed by Rebecca Miller. Winner of the 1995 Sundance Film Festival's Filmmaker Trophy. (1 hr. 43 mins.; NR) *Quad Cinema.*

★Angels & Insects—In the early 1860s, just after Darwin's discoveries have begun assaulting the peace of the religious, a young naturalist, William Adamson (Mark Rylance), returns to England after years spent in the Amazon. Most of Adamson's specimens have been lost in a shipwreck, and he is dependent on the patronage of a wealthy, aristocratic family, the Alabasters, in whose great Gothic house he takes residence. The ugly gray pile seems haunted—by the withdrawal, perhaps, of divine beneficence from the natural order, or by some dirty secret. Oblivious, Adamson goes on with his work. He marries the eldest daughter, Eugenia (Patsy Kensit), and makes a professional alliance with the tutor of the young Alabaster children, Matty Crompton (Kristin Scott Thompson), a severe and exciting young woman who burns with ethical and sexual passion. But Adamson is mesmerized by his wife, who lies in bed, surrounded by white lace; her bed is both a throne and a trap. Director Philip Haas, working with his wife, Belinda, has adapted a marvelous 1992 A. S. Byatt novella, shrewdly preserving Byatt's volatile mix of science, sex, and Victorian class warfare. They appear highly expert in matters zoological and erotic, but at first everything feels a bit off: The mood is too heavy, the social rituals come off with ludicrous formality, and there's so much dead air that one might be watching each sentence embroidered and framed on the wall. The strangeness of the movie appears to lack humor, but our initial impatience with Rylance's recessive performance as the hero and with Bernard Zitzermann's grayish cinematography later gives way to admiration for Haas's daring to play his cards so close to the vest. He's got a real secret. (Denby; 2/5/95) (1 hr. 57 mins.; NR) *Village East; Lincoln Plaza Cinemas.*

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris, who is best known for her 1982 film *A Question of Silence*, about three women who kill a man who has accused them of shoplifting. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Angelika Film Center; Cinema I, II, Third Ave.*.

Beautiful Girls—Director Ted Demme's thoroughly enjoyable romantic comedy about a group of high-school friends who, nearing 30, are forced to make decisions about the women in their lives. With Timothy Hutton, Uma Thurman, Matt Dillon, Max Perlich, Rosie O'Donnell, and Martha Plimpton. (1 hr. 52 mins.; R) *Embassy 1.*

Bed of Roses—Christian Slater stars as Lewis, a shy botanist who anonymously courts a driven, ambitious investment banker (Mary Stuart Masterson) with his elaborate floral arrangements. Written and directed by Michael Goldenberg. (1 hr. 27 mins.; PG) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; Crown Gotham; Orpheum; Lincoln Square; Metro Cinema.*

Black Sheep—A comedy about a gubernatorial hopeful whose candidacy is endangered when his overzealous younger brother (Chris Farley) shows up to help with the campaign. With David Spade. Directed by Penelope Spheeris. (1 hr. 28 mins.; PG-13) *Waverly; 34th Street Showplace; Chelsea; Astor Plaza; Gemini Twin; UA East; 84th Street Six; New Coliseum.*

Broken Arrow—John Travolta stars as Vic Deakins, a military pilot who goes AWOL with a nuclear warhead; Christian Slater is the onetime buddy who must defuse the situation, so to speak. Directed by John Woo, who is rightly considered a master of

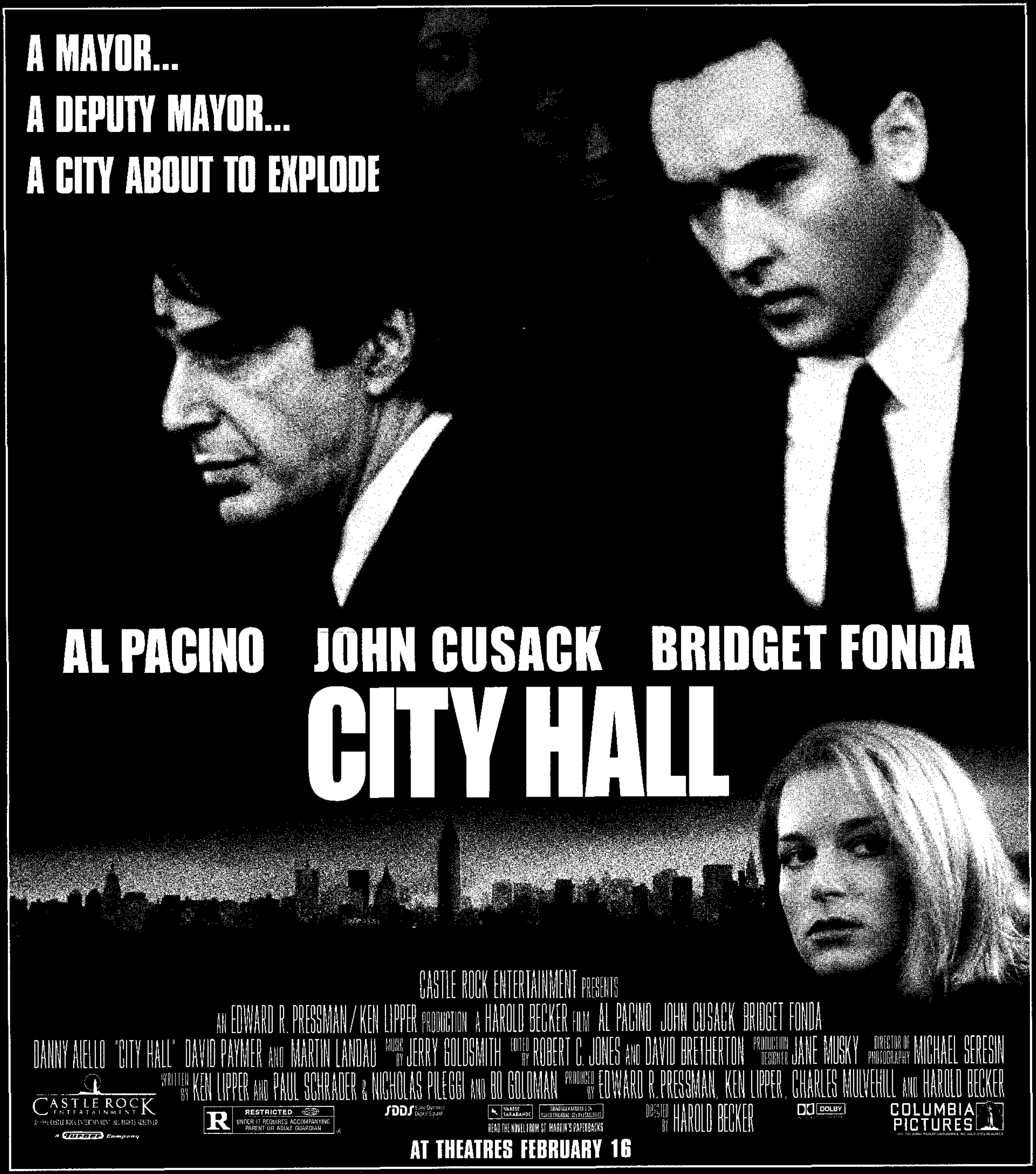
Opening

Drive-Through Service

In the fashionably nihilistic and ultimately unsatisfying (opening February 9), Jude Law (left) and Sadie Frost (right) are an unemployed couple who kill time hanging out at clubs, avoiding their mutual attraction, and smashing stolen cars through department-store windows.

AN EXCLUSIVE OFFER TO NEW YORK MAGAZINE READERS:

CASTLE ROCK ENTERTAINMENT, COLUMBIA PICTURES AND NEW YORK MAGAZINE CORDIALLY INVITE YOU AND A GUEST TO A SPECIAL ADVANCE SCREENING OF "CITY HALL" ON TUESDAY, FEBRUARY 13TH AT 6:00P.M.



A MAYOR...
A DEPUTY MAYOR...
A CITY ABOUT TO EXPLODE

AL PACINO JOHN CUSACK BRIDGET FONDA

CITY HALL

CASTLE ROCK ENTERTAINMENT PRESENTS
AN EDWARD R. PRESSMAN / KEN LIPPER PRODUCTION A HAROLD BECKER FILM AL PACINO JOHN CUSACK BRIDGET FONDA
DANNY AIELLO "CITY HALL" DAVID PAYMER AND MARTIN LANDAU MUSIC BY JERRY GOLDSMITH EDITED BY ROBERT C. JONES AND DAVID BRETHERTON PRODUCTION DESIGNER JANE MUSKY DIRECTOR OF PHOTOGRAPHY MICHAEL SERESIN
WRITTEN BY KEN LIPPER AND PAUL SCHRADER & NICHOLAS PILEGGI AND BO GOLDMAN PRODUCED BY EDWARD R. PRESSMAN, KEN LIPPER, CHARLES MULVEHILL AND HAROLD BECKER
DIRECTED BY HAROLD BECKER

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VARESE SARABANDE

READ THE NOVEL FROM ST. MARTIN'S PAPERBACKS

DOLBY

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AT THEATRES FEBRUARY 16

All you need to do is bring this ad to Barnes & Noble Booksellers Since 1873 at 160 East 54th Street, on Wednesday, February 7th, beginning at 6:00P.M. Tickets will be distributed on a first-come, first-served basis. One pair per New York Magazine reader. Limited seats available. No purchase necessary.

the Hong Kong action film; his first attempt to translate to American audiences (remember Jean-Claude Van Damme in *Hard Target*?) didn't quite work. But if you're a fan, it's probably worth the price of admission. (1 hr. 50 mins.; R) *Art Greenwich Twin; Chelsea; Criterion Center; Lincoln Square.*

Casino—The mob has bought the Tangiers Hotel in Las Vegas and set up Sam "Ace" Rothstein (Robert De Niro), a longtime mob bookie and gambler, as boss. Sam depends on the muscle of his old friend Nicky (Joe Pesci), who frightens away other gangsters and serves as enforcer of the casino's good health. *Casino* means to be a sorrowful epic: These two guys had control of everything, and they blew it. But do we care? With Sam and Nicky at the center, the movie never develops much in the way of emotion or even ordinary human interest. What Scorsese has done earlier—discovering the lyrical, even operatic possibilities of gangster life—he can't or won't do this time. (Denby; 11/27/95) (3 hrs.; R) *Manhattan Twin; National Twin; 86th Street.*

The City of Lost Children—A fantasy about a mad scientist named Krank who, aging prematurely because he cannot dream, kidnaps children and taps into their dreams. With Ron Perlman. Photographed by Darius Khondji (*Seven*). Directed by Jean-Pierre Jeunet and Marc Caro. In French with English subtitles. (1 hr. 52 mins.; R) *Angelika Film Center.*

Dead Man Walking—A few minutes of Sean Penn's performance, and you know he's got the role of Louisiana death-row inmate Matthew Poncelet down right. He defines "shifty"; he's mean, cut-off, mocking. His Poncelet tries to bully and seduce a nun, Sister Helen Préjean (Susan Sarandon) who takes an interest in his case; when she proves to be tougher than he thought, he slowly opens up to her. Based on a book by the actual Helen Préjean, this is the story of Matthew Poncelet's redemption and death. Poncelet has been convicted of murdering two teenagers, and as Sister Helen defends him, she takes abuse from the parents of the dead kids. Director Tim Robbins observes the parents' rage neutrally, without turning them into vengeful hysterics. But at the end, as nun and murderer reach out to each other in the death chamber, the filmmakers blow the case they are plainly making against capital punishment; the implication is that Poncelet shouldn't be executed because he has accepted God and may become a good man. But if you are truly against capital punishment, you're against executing the redeemed and unredeemed alike. (Denby; 1/8/96) (2 hrs. 5 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; First & 62nd St. Cinema; Lincoln Square.*

Tribute

A Real Song-and-Dance Man

'Funny Face' (starring Audrey Hepburn, above), with its fabulous mixture of riotous color and giddy romance, is considered one of the best musicals that Stanley Donen—or anyone else—ever made. The septuagenarian director will discuss his expansive career on February 9 and 11, when Lincoln Center pays him tribute with "Capturing Choreography: Masters of Dance and Film." (See "Museums, Societies, Etc." for more info.)

Photograph courtesy of the Film Society of Lincoln Center.

Don't Be a Menace . . .—A parody of the recent spate of inner-city coming-of-age movies like *Boyz N the Hood* and *Menace II Society.* Written by Marlon Wayans, Shawn Wayans, and Phil Beauman. Directed by Paris Barclay. (1 hr. 28 mins.; R) *23rd Street West Triplex; Embassy 2–4; Movieplex 42; Plaza .*

Egon Schiele—Based on the short life of the artist, who was publicly denounced as obscene for his depictions of women. With Matthieu Carriere, Jane Birkin, and Christine Kaufmann. Written and directed by Herbert Vesely. In German with English subtitles. (1 hr. 30 mins.; NR) *Film Forum.*

Eye for an Eye—Sally Field turns in yet another distraught-mom performance as a woman seeking revenge against her daughter's killer (Kiefer Sutherland). With Ed Harris and Beverly D'Angelo. Directed by John Schlesinger. (1 hr. 41 mins.; R) *Criterion Center; Movieplex 42; Orpheum; 84th Street Six; New Coliseum; Nova.*

French Twist—An attempt at farce that isn't airy and light enough to work: A suburban housewife (Victoria Abril), turned off by her husband's relentless philandering, is suddenly turned on by a woman, with whom she begins an affair. The plot takes a series of twists and turns, exhausting nearly all options for a possible ending. Written and directed by the star, Josiane Balasko. (2 hrs.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

From Dusk Till Dawn—Directed by Robert Rodriguez and based on an early screenplay by an insufficiently evolved Quentin Tarantino. It begins as a nastily amusing put-on gangster film, starring Tarantino himself and George Clooney as psychopathic murdering brothers on the lam after a bank robbery. It changes into a vampire movie with a lot of naked ladies swinging themselves around, biting men. Later, everyone's eyes pop out and their flesh melts into hissing puddles. The movie is vicious in so casual a manner that it's not worth getting upset about. (Denby; 2/5/96) (1 hr. 48 mins.; R) *Angelika Film Center; Chelsea; Murray Hill Cinemas; Embassy 1; Embassy 2–4; Movieplex 42; New York Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza .*

Georgia—Sadie Flood (Jennifer Jason Leigh) is a country-rock singer without talent. She is also a heroin addict and an alcoholic, a liar, a user, and a hanger-on, traits not uncommon in rock stars but intolerable in one so inept musically. She's madly jealous of her sister Georgia (Mare Winningham), who has become a big star singing exactly the same repertory; Sadie keeps on singing because of Georgia, but what is it that she wants from her sister? Love? Hatred? Recognition of her suffering, perhaps. This is a remarkable and perversely brave movie, but it's also an outrage, for the heroine of *Georgia* is not the successful sister but the bullying monster Sadie Flood. Leigh's technique is astonishing (Sadie is blindly self-involved, and Leigh knows every desperate maneuver), but Leigh is doing to us almost the same thing Sadie is doing to people in the movie—daring us to reject her. She seems to be slipping into a confusion of painfulness with truth, a confusion unworthy of her talent. Misery, after all, is no more true than any other emotion, but Leigh is turning sickness and failure into a mark of integrity. Directed by Ulu Grosbard. (Denby; 12/11/95) (1 hr. 57 mins.; R) *Village East.*

★**Heat**—Director Michael Mann has mounted the production on a grand scale. There are not one but two obsessional figures—Neil McCauley (Robert De Niro), the head of a frighteningly determined group of thieves, and Vincent Hanna (Al Pacino), a haggard but still potent LAPD detective. The mental duel between the hunter and quarry, redoubled by the implicit rivalry between Pacino and De Niro, holds the film together—at one point, they pause in their furious activities and meet over coffee, exchanging views with ironic politeness, like two rival novelists. Mann has created a mythic moment; Pacino and De Niro have never appeared in the same scene together. But he underdramatizes the meeting, and the double meanings catch up to us slowly. *Heat* is yet another explanation of that perennial movie subject, the male mystique of professionalism and violence, yet it's one of the best—an action film with an intellectual grip that never lets go. (Denby; 12/18/95) (2 hrs. 41 mins.; R) *Village Theatre VII; 19th Street East; Criterion Center; Movieplex 42; New York Twin; Orpheum; Lincoln Square; Metro Cinema.*

Heidi Fleiss: Hollywood Madam—A documentary by Nick Broomfield about the recently convicted panderer. (1 hr. 47 mins.; NR) *Quad Cinema.*

Jumanji—Robin Williams stars as a man who has been trapped inside a mystical board game called Jumanji for 25 years. Once he's freed, however, the animals who have pursued him throughout the game are unleashed into the outside world. Based on the award-winning children's book by Chris Van Allsburg. Directed by Joe Johnston. (1 hr. 40 mins.; PG) *Criterion Center; Lincoln Square; Olympia Cinemas.*

The Juror—See David Denby, p. 52. (2 hrs.; R) *Village Theatre VII; Chelsea; Criterion Center; Movieplex 42; Beekman; Orpheum; Lincoln Square; Olympia Cinemas; Plaza Twin.*

L'America—Gianni Amelio's tale of two Italian entrepreneurs (Enrico Lo Verso and Michele Placido) who attempt to take advantage of the political and economic upheaval in post-Communist Albania. Winner of Italy's Nastri D'Argento for Best Picture and Best Director. (1 hr. 56 mins.; NR) *Lincoln Plaza Cinemas.*

La Haine—See David Denby, p. 53. (1 hr. 34 mins.; NR) *Village Theatre VII.*

Last Summer in the Hamptons—Three generations of an acting dynasty convene at their annual summer retreat for the last time. Starring the late Viveca Lindfors, Roddy McDowall, Victoria Foyt, Martha Plimpton, and Andre Gregory. Directed by Henry Jaglom. (1 hr. 45 mins.; R) *Cinema Village 12th St.; Angelika 57.*

★**Leaving Las Vegas**—Ben Sanderson (Nicolas Cage) is drinking himself to death—purposefully, and without regret. Having dispensed with the usual suspense of such movies (when will the hero hit bottom and pull himself out of it?), director Mike Figgis is free to open his film to mystery and art. After making a bonfire of his belongings, Ben heads for Las Vegas, where he meets the one girl for him, a good-looking hooker named Sera (Elisabeth Shue). We don't need explanations as to why she falls in love with Ben; we can see that she's touched by him. He needs tending, and her taking care of him is a way of leaving prostitution without leaving it. Ben and Sera have gone deep into self-hurting pleasures, and they're not coming back. Figgis accepts them with something like awe: The doomed nature of their love transfigures it. *Leaving Las Vegas* is absent of lamentation and refuses to grieve over a wasted life. It's the most accomplished American movie of the year. (Denby; 11/13/95) (1 hr. 52 mins.; R) *Village East; 34th Street Showplace; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

A Midwinter's Tale—A comedy about a struggling actor who attempts to mount a serious production of *Hamlet*. With Joan Collins, Richard Briers, and Nick Farrell. Written and directed by Kenneth Branagh. (1 hr. 39 mins.; R). *Area theaters.*

Mr. Holland's Opus—Richard Dreyfuss stars as a musician who somewhat unwillingly becomes a teacher—and therein finds his greatest satisfaction. With Glenne Headley and Olympia Dukakis. Directed by Stephen Herek. (2 hrs. 25 mins.; PG) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; 86th Street East; Lincoln Square.*

Nico-Icon—A top model of the sixties, Nico (as the young Christa Paffgen was renamed by a photographer) went on to flirt with a film career (she appeared in Fellini's *La Dolce Vita*), have affairs with quite a few artists (Jim Morrison and Lou Reed, to name two), seriously pursue music (she sang with the Velvet Underground), and get her son hooked on heroin. Suzanne Ofteringer's documentary is neither sneering nor too reverential; all she wants to do, it seems, is learn more about this compelling creature. But for all Ofteringer's digging, only one thing about Nico is certain: She was most brilliant at being enigmatic. (1 hr. 15 mins.; NR) *Film Forum.*

★**Nixon**—Anguish is not an emotion that Oliver Stone has ever shied away from, but tenderness is a new one for him. The most surprising thing about his fascinating new movie is how much warmth the director extends to Richard Milhous Nixon (Anthony Hopkins), whom we are asked to see as tough but infinitely troubled—a typical Stone character caught in perpetual anguish. There's a generous soulfulness here, particularly in the scenes between Dick and Pat (Joan Allen, who is a revelation). It seems necessary to say that this is an interpretation—necessary because some very distinguished journalists cannot understand this commonplace idea. Drawing on archival and biographical materials, Stone and his screenwriters combine, condense, and recast, and rewrite. Is this falsification? Can there be drama without something like it? As Nixon, Anthony Hopkins gets some things dead right, but the trouble is, he responds emotionally to everything—a man this vulnerable could not have made it to the White House. The fault is Stone's, perhaps, more than Hopkins's. If we had seen more of Nixon the executive, the masterful strategist, his fall into bathos would have been more striking. If Nixon is a tragic figure, Stone should have portrayed him with a simpler, more dignified technique. But this oddly tender movie is at least a step in a new direction. (Denby; 1/8/96) (3 hrs. 10 mins.; R) *Village East; Cinema I, II, Third Ave.*.

Othello—In this production, everyone is very young and inexperienced. Othello and Desdemona are freshly in love—each in love, perhaps, for the first time—and so little known to each other that their sexual passion seems unconnected to anything else in their natures. Iago's subtlety and cruelty, we feel, are not even needed to destroy their love; almost anything, even ordinary life, would have brought it down from this daring and thoughtless height. Iago has been made almost superfluous, yet Kenneth

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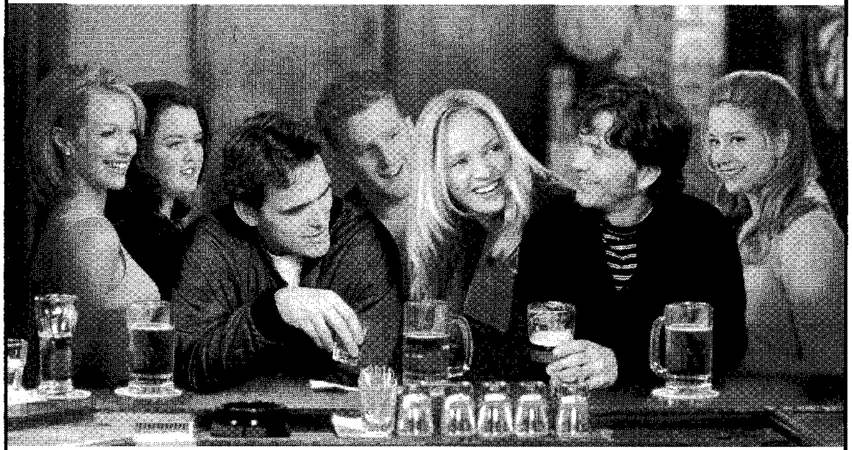

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Branagh's performance is the best thing in the movie—as always, he speaks the verse as if he and Shakespeare had just spent some time together at a local tavern. Laurence Fishburne, however, pronounces his part rather than acting it. He glowers and holds his dignity through everything; one sometimes gets the impression that dignity is more important to him than expression. Director Oliver Parker, trained as an actor, has simplified the play in ways that reduce it, and has eliminated almost every trace of excitement. (Denby; 1/15/96) (2 hrs. 5 mins.; R) *Paris Theater.*

★**Persuasion**—A generally intelligent and moving BBC adaptation of Jane Austen's last completed novel, though as heroine Anne Elliot, Amanda Root has a prim, tight-lipped demeanor (the movie is about delayed passion, not repression). But many of the other British stalwarts are wonderful. (Denby; 10/23/95) (1 hr. 43 mins.; PG) *Quad Cinema.*

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Village East; Carnegie Hall Cinema; Eastside Playhouse.*

★**Richard III**—Director Richard Loncraine and actor Ian McKellan have cut and rearranged the text of Shakespeare's melodramatic potboiler, and moved the power struggle between the houses of Lancaster and York from the fifteenth century to the England of the mid-1930s. Indeed, there is something in the play that illuminates the despair of between-the-wars Europe—the sense that affairs of state are slipping out of control, the nauseating realization that the most energetic and decisive person in the country is also the most evil. Richard takes over because the good people are too tired to stop him. Ian McKellan gives a mischievous, startlingly candid performance, almost a confession. He is the most supremely conscious of Richards, an adventurer playing the cards that have been dealt him—physical deformity, intellectual superiority—without illusions. Generally, director Loncraine works in a rapid-tableau style; the movie has spirit, if not always sanity. This *Richard III* is not serious or essential, but it's thoroughly alive. (Denby; 1/15/96) (1 hr. 45 mins.; R) *Village East; Chelsea; First & 62nd St. Cinema; Lincoln Square.*

Sabrina—Sydney Pollack's slow, heavy valentine to old-fashioned Hollywood filmmaking. Once again, the chauffeur's daughter (Julia Ormond) has to choose between the playboy son (Greg Kinnear) of her father's employer and the playboy's stern older brother (Harrison Ford), who runs the family business. *Sabrina* drips the patriarchal attitudes of yesteryear, yet there's some wit in the screenplay—and the chance to see Harrison Ford doing his peculiarly effective version of a leading man. (Denby; 12/18/95) (2 hrs. 8 mins.; PG) *Tower East; Lincoln Square.*

Screamers—Based on the short story by Philip K. Dick in which a handful of surviving soldiers on the war-ravaged planet Sirius B must defeat their own creation: self-replicating machines bent on obliterating all human life. With Peter Weller. Directed by Christian Duguay. (1 hr. 47 mins.; R) *Village East; Movieplex 42; National Twin; Gemini Twin; Orpheum; 84th Street Six; New Coliseum.*

★**Sense and Sensibility**—Emma Thompson adapted Jane Austen's novel herself, and has brought the material as close to conventional romantic comedy as possible without betraying the anxieties lying behind the story: In the England of the 1800s, property gets passed along through the male line, and women without a dowry enjoy very few options. Two wealthy young men make advances to the Dashwood sisters (Thompson plays the elder, Elinor, and Kate Winslet is Marianne), and then turn away, causing the women extreme anguish. Taiwanese director Ang Lee (*Eat Drink Man Woman*) stages the walks, dinners, teas, and balls very directly, without pomp; the emotional and erotic goings-on become intimately connected to the flowing lawns and great rooms. And Thompson and Lee get the relationship between the two sisters right, the play of strength and weakness, candor and concealment—sense and sensibility merging in each sister, until both Marianne and Elinor become complete human beings. (Denby; 12/18/95) (2 hrs. 15 mins.; PG) *Village Theatre VII; 19th Street East; Baronet/Coronet; Lincoln Square.*

Shanghai Triad—Director Zhang Yimou (*Ju Dou, Raise the Red Lantern, To Live*) sets this gangster tale in thirties Shanghai, and we experience everything through the eyes of a 14-year-old country boy named Shuisheng (Wang Xiaoxiao), who must faithfully and attentively serve a gang-lord's spoiled, petulant moll. Their relationship becomes the crux of the film, and Yimou craftily avoids clichés in rendering a double coming-of-age tale. With Gong Li. (1 hr. 50 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Opening

Guys and Dolls

Willie Conway (Timothy Hutton, left) is a thirtyish commitment-phobe who forms an unlikely (and completely legal) bond with a highly intelligent 13-year-old neighbor (Natalie Portman, right) in Beautiful Girls. Ted Demme's romantic ensemble comedy, which also stars Matt Dillon, Mira Sorvino, Max Perlich, and Uma Thurman, opens Friday, February 9.

Shopping—A moody drama about a young criminal (Jude Law) and his punk, sort-of girlfriend (Sadie Frost). It's supposed to be nihilistic in a *Kids* way, but it doesn't quite work—we don't know enough about these characters to truly care what happens to them. Nice cinematography, though. Directed by Paul Anderson (*Mortal Kombat*). (1 hr. 27 mins.; NR) *Quad Cinema.*

★**Toy Story**—In Disney's new animated feature, a group of plastic toys fear that they will no longer be useful; life as a plaything is not all play. Their 6-year-old master, Andy, is having a birthday, and disaster strikes: Woody, an old-fashioned pull-string cowboy, gets replaced as Andy's favorite by a smugly confident space-action figure, Buzz Lightyear. Anguish and tumult tear apart the toy world. As in many of Disney's other cartoons, there's an underlay of anxiety and fear—but this time, the "parent" figure is himself a child, Andy, who takes his toys for granted, and the villain is another child, Sid, who mutilates toys. The movie has gravity, in both senses of the word. Disney and the specialists as a computer-animation company called Pixar have developed new techniques that give the figures a three-dimensional look, and the postmodernist jokes give the movie a spark. Directed by John Lasseter. (Denby; 12/4/95) (1 hr. 21 mins.; G) *23rd Street West Triplex; Guild 50th Street; Lincoln Square.*

Twelve Monkeys—James (Bruce Willis) is a prisoner who is barely living in the future, and his only option for survival is this: Travel back in time to 1996, just before the endtimes, and determine the exact cause of the near-annihilation of humans from the face of the earth. With Madeleine Stowe, as the psychiatrist/love interest, and Brad Pitt. (2 hrs. 10 mins.; R) *Art Greenwich Twin; Chelsea; Ziegfeld; 86th Street; First & 62nd St. Cinema; 84th Street Six; Plaza Twin.*

★**The Usual Suspects**—A labyrinth in which truth is nearly impossible to determine: Five professional thieves have all but destroyed a ship allegedly filled with cocaine. Verbal (Kevin Spacey) alone emerges out of the carnage. As he's interrogated relentlessly by a U.S. customs agent, he goes back in time, taking us all the way through the end again. We see the various crimes, and the men butting heads, and we become increasingly baffled. Is he lying? Director Bryan Singer's got a bunch of great actors (including Pete Postlethwaite and Chazz Palminteri) celebrating the ominousness and adding their own bits of perversity. (Denby; 8/28/95) (1 hr. 45 mins.; R) *Worldwide Cinemas.*

Vukovar—The story of a young couple—one Serbian, one Croatian—who are torn apart by the war in their homeland. Director Boro Draskovic, himself half-Serbian, half-Croatian, actually shot the film in the ruined city that is Vukovar. To call this film an accomplishment, both for its content and its mere existence, would be an understatement. With Mirjana Jokovic and Boris Isakovic. (1 hr. 34 mins.; NR) *Quad Cinema.*

Waiting to Exhale—Whitney Houston, Angela Bassett, Loretta Devine, and Lela Rochon are four single women who bond over the sorry state of their love affairs. A disjointed narrative is weakened by the incessant blaring of the soundtrack throughout the entire film; the overall effect is quite jarring. Based on Terry McMillan's (over)praised novel. Directed by Forest Whitaker. (2 hrs. ; R) *Waverly; 23rd Street West Triplex; Criterion Center; Sutton.*

. . . When We Were Colored—Based on the book by Clifton Taulbert, which chronicled his coming-of-age in forties Mississippi. (Interestingly, Taulbert's book was one of the first requested by Nelson Mandela upon his release.) With Richard Roundtree. Directed by Tim Reid. (1 hr. 51 mins.; PG) *Manhattan Twin.*

The White Balloon—Seven-year-old Razieh has a singular goal: to buy a goldfish. She has only a few hours before the city shuts down for New Year's Day, she has lost the money her mother has given her, and none of the street vendors seem to grasp the enormity of her problem. Shot in real time.

Winner of the Camera d'Or at the Cannes Film festival. Directed by Jafar Panahi. (1 hr. 25 mins.; R) *Lincoln Plaza Cinemas.*

White Squall—See David Denby, p. 53. (2 hrs. 8 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Embassy 2–4; Sutton; 86th Street East; 84th Street Six.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Antonia's Line; From Dusk Till Dawn; Restoration; Shanghai Triad; The City of Lost Children; Things to Do in Denver.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Get Shorty; Twelve Monkeys.* Opening 2/9: *Broken Arrow.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Last Summer in the Hamptons.*

Film Forum—209 W. Houston St. (727-8110) *Egon Schiele; Nico-Icon.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *Angela; French Twist; Persuasion; Vukovar.* Opening 2/9: *Heidi Fleiss: Hollywood Madam; Shopping.*

Village East—189 Second Ave., at 12th St. (529-6799) *Angels & Insects; Georgia; Leaving Las Vegas; Mr. Holland's Opus; Nixon; The Postman; Richard III; Screamers.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Bed of Roses; Dead Man Walking; Heat; Les Miserables; Sense and Sensibility; The Juror; White Squall.* Opening 2/9: *La Haine.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Black Sheep; Waiting to Exhale.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Bed of Roses; Dead Man Walking; Heat; Mr. Holland's Opus; Sense and Sensibility; White Squall.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Don't Be a Menace . . .; Toy Story; Waiting to Exhale.*

34th Street East—241 E. 34th St. (505-CINE#586) *The American President.*

34th Street Showplace—238 E. 34th St. (532-5544) *Black Sheep; Dead Man Walking; Leaving Las Vegas.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Black Sheep; From Dusk Till Dawn; Richard III; The Juror; Twelve Monkeys.* Opening 2/9: *Broken Arrow.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Bed of Roses; From Dusk Till Dawn; Mr. Holland's Opus; White Squall.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Home for the Holidays.*

Angelika 57—225 W. 57th St. (586-1900) *Last Summer in the Hamptons.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Black Sheep.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Sense and Sensibility; The American President.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *The Postman; Restoration.*

Cinema 3—2 W. 59th St. (505-CINE#596) *A Month by the Lake.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Antonia's Line; Mr. Holland's Opus; Nixon.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Bed of Roses; Eye for an Eye; Get Shorty; GoldenEye; Heat; Jumanji; The Juror; Waiting to Exhale.* Opening 2/9: *Broken Arrow.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Bed of Roses.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Postman.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *From Dusk Till Dawn.* Opening 2/9: *Beautiful Girls.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Don't Be a Menace . . .; From Dusk Till Dawn; Things to Do in Denver; White Squall.*

Guild 50th Street—33 W. 50th St. (757-2406) *Toy Story.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *. . . When We Were Colored; Casino.*

Movieplex 42—244 W. 42nd St. (997-7522) *Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Heat; Screamers; The Juror.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Casino; Screamers.*

Paris Theater—4 W. 58th St. (980-5656) *Othello.*

Sutton—205 E. 57th St. (759-1411) *Waiting to Exhale; White Squall.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Babe; Balto; Kicking & Screaming; Living in Oblivion; Seven; The Usual Suspects; To Die For; When Night Is Falling.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Twelve Monkeys.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Restoration.*

86th Street—125 E. 86th St. (505-CINE#604) *Casino; Sudden Death; Twelve Monkeys.*

86th Street East—210 E. 86th St. (249-1144) *Mr. Holland's Opus; White Squall.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Juror.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Dead Man Walking; Leaving Las Vegas; Richard III; Twelve Monkeys.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Black Sheep; Screamers.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *From Dusk Till Dawn; Heat.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Bed of Roses; Eye for an Eye; From Dusk Till Dawn; Heat; Leaving Las Vegas; Screamers; The Juror.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Sabrina .*

UA East—1629 First Ave., at 85th St. (249-5100) *Black Sheep.*

Preview

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61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Get Shorty.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Black Sheep; Eye for an Eye; From Dusk Till Dawn; Screamers; Twelve Monkeys; White Squall.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; French Twist; L'America; Mighty Aphrodite; Shanghai Triad; The White Balloon.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Across the Sea of Time; Bed of Roses; Dead Man Walking; Heat; Into the Deep; Jumanji; Leaving Las Vegas; Mr. Holland's Opus; Richard III; Sabrina ; Sense and Sensibility; The Juror; Things to Do in Denver; Toy Story; Wings of Courage.* Opening 2/9: *Broken Arrow.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Bed of Roses; Heat.*

New Coliseum—701 W. 181st St. (740-1545) *Black Sheep; Eye for an Eye; From Dusk Till Dawn; Screamers.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Eye for an Eye; From Dusk Till Dawn.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Jumanji; The Juror.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Wild Bill.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Bed of Roses; Big Bully; Black Sheep; Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Heat; Jumanji; Mr. Holland's Opus; Screamers; The Juror; Toy Story; Twelve Monkeys; Waiting to Exhale; White Squall.*

Concourse Plaza—214 E. 161th St. (588-8800) *Bed of Roses; Black Sheep; Don't Be a Menace . . .; Dunston Checks In; Eye for an Eye; From Dusk Till Dawn; Heat; Jumanji; Screamers; The Juror; Waiting to Exhale.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Black Sheep; Eye for an Eye; From Dusk Till Dawn; Screamers; The Juror.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Mr. Holland's Opus; The Juror.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Bed of Roses; Big Bully; Black Sheep; Dead Man Walking; Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Heat; Jumanji; Mr. Holland's Opus; Screamers; The Juror; Toy Story; Twelve Monkeys; Waiting to Exhale; White Squall.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Bed of Roses; Black Sheep; Dead Man Walking; From Dusk Till Dawn; Mr. Holland's Opus; Restoration; White Squall.*

Brooklyn Heights—70 Henry St. (596-7070) *Dead Man Walking; Jumanji; Nixon.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Black Sheep; Screamers; The Juror.*

Cobble Hill—265 Court St. (596-9113) *Mr. Holland's Opus; Sense and Sensibility; The Juror; White Squall.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Eye for an Eye; Heat; Screamers; The Juror; Toy Story; Twelve Monkeys.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Screamers; Toy Story.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *From Dusk Till Dawn; Mr. Holland's Opus; Screamers; The Juror.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Screamers; The Juror; Waiting to Exhale.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Bed of Roses; Heat; Jumanji; Twelve Monkeys; White Squall.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Dead Man Walking; Screamers; Toy Story; Twelve Monkeys; White Squall.*

Metropolitan—392 Fulton St. (858-8580) *Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Screamers; Toy Story.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *The Juror; Twelve Monkeys.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Black Sheep; Don't Be a Menace . . .; Dunston Checks In; From Dusk Till Dawn; Screamers; Waiting to Exhale.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Ace Ventura: When Nature Calls; Casino; Copycat; Get Shorty; GoldenEye; Home for the Holidays; Money Train; Nick of Time; The American President; Toy Story.*

Opening

A Dollar and a Dream

Of course, there are a number of inherently sordid little dramas in the very-low-budget documentary *Heidi Fleiss: Hollywood Madam* (opening February 9 at the Quad), so perhaps it is fitting that the most interesting development is the least expected: the almost paternal sympathy that oozes from British director Nick Broomfield. Though hardly a neophyte (he's directed two features and numerous documentaries, many for the BBC), Broomfield is effectively manipulated by Ivan Nagy, himself a former TV director who was Fleiss's lover and business partner; the late Madam Alex, Fleiss's former employer; and even the horsey Heidi herself, who, by remaining maddeningly elusive, fuels Broomfield's desire to get close to her. As he rolls around town, paying cash for nearly every lead, interview, and tape (both audio and video), Broomfield slowly arrives at the vision of Heidi one suspects he harbored all along: that of an incredibly naïve, misguided gal with a penchant for fast cars, high living, and abusive older men, the worst of whom was Nagy. Broomfield believes Heidi is the true victim, though he never quite explains why. But his failure is fascinating, especially the aggressively blunt interviewing technique that leaves Heidi's L.A. compatriots—who seem plainly to be lying—more bemused than annoyed. He never really gets to Heidi; rather, Heidi gets to him. When Broomfield is at last granted an audience with her (she speaks to him only after a jury finds her guilty of pandering), his awkward attempts at uncovering her demons fall splendidly flat. Maureen Callahan

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Dunston Checks In; Eye for an Eye; From Dusk Till Dawn; Heat; Screamers; The Juror; Twelve Monkeys; Waiting to Exhale.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Big Bully; Black Sheep; Dead Man Walking; Heat; Mr. Holland's Opus; Toy Story; White Squall.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Bed of Roses; Black Sheep; From Dusk Till Dawn; Heat; Screamers; White Squall.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *White Squall; Black Sheep.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Bed of Roses; Big Bully; Waiting to Exhale.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Don't Be a Menace . . .; Screamers; The Juror.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Big Bully; Black Sheep; Dunston Checks In; Eye for an Eye; From Dusk Till Dawn; Heat; Jumanji; Twelve Monkeys; Waiting to Exhale; White Squall.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Black Sheep; Eye for an Eye; Screamers; Toy Story; White Squall.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Leaving Las Vegas; Sense and Sensibility.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Dead Man Walking; Eye for an Eye; Jumanji; Mr. Holland's Opus; Sense and Sensibility; The Juror; Twelve Monkeys.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Big Bully; Black Sheep; Dunston Checks In; From Dusk Till Dawn; Screamers.*

Main Street—72–66 Main St., Flushing (268-3636) *Black Sheep; Dunston Checks In; Eye for an Eye; Heat; Waiting to Exhale.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *From Dusk Till Dawn; Heat; Jumanji; The Juror.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Bed of Roses; Black Sheep; Heat; Jumanji; Mr. Holland's Opus; The Juror; Twelve Monkeys; White Squall.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Father of the Bride Part II; The Postman; Waiting to Exhale.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Don't Be a Menace . . .; From Dusk Till Dawn.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Big Bully; Black Sheep; From Dusk Till Dawn; Screamers; Twelve Monkeys.*

Surfside—104th St., Rockaway (945-4632) *Grumpier Old Men; Twelve Monkeys.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Bed of Roses; Eye for an Eye; Sense and Sensibility; The Juror.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Mr. Holland's Opus.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Big Bully; Black Sheep; Dunston Checks In; From Dusk Till Dawn; Grumpier Old Men; Heat; Mr. Holland's*

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Opus; Screamers; The Juror; Twelve Monkeys. Opening 2/9: *Broken Arrow.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Big Bully; From Dusk Till Dawn; Mr. Holland's Opus; Screamers; The Juror.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Bed of Roses; Big Bully; Black Sheep; Dead Man Walking; Dunston Checks In; From Dusk Till Dawn; Heat; Jumanji; Lawnmower Man II; Leaving Las Vegas; Mr. Holland's Opus; Sense and Sensibility; The Juror; Twelve Monkeys; Waiting to Exhale; White Squall.*

Museums, Societies, Etc.

A Different Light—2/11: Pam Grier in *Friday Foster* (1975). 151 W. 19th St. (989-4850); free.

American Museum of the Moving Image—"Millennial Mysteries: Continuing Revelations From the Prelinger Archives." 2/10: "Heads Up! Psychologists in Action" and "Teenage Transgression." 2/11: "Before 'Just Say No': Classic Anti-Drug Films" and "Unwelcomed Guests: Immigrants and Minorities." 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Donnell Media Center—2/1: "Feminine Presence in Early Filmmaking." *A House Divided* (1913) and *Cleopatra* (1912). 2/8: "That's Blaxploitation!" Guest-curated by Darius James. *Brothers* (1977). 20 W. 53rd St. (621-0619); free.

Film Forum—"Douglas Fairbanks: King of Hollywood." 2/5: *The Gaucho* (1928) and *The Taming of the Shrew* (1929). 2/6: *Down to Earth* (1917), *Flirting With Fate* (1916) and *The Habit of Happiness* (1916). 2/7: *Mr. Robinson Crusoe* (1932) and *Around the World in 80 Minutes* (1931). 2/8: *In Again, Out Again* (1917), *The Matrimaniac* (1916), and *The Lamb* (1915). 2/9 and 2/10: *The Black Pirate* (1926) and *The Mollycoddle* (1920). 2/11 and 2/12: *The Three Musketeers* (1921) and *The Iron Mask* (1929). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"Revelation & Camouflage: Polish Cinema From 1930 to the Present." 2/6 and 2/7: *Landscape After Battle* (1970) and *Everything for Sale* (1970). 2/8: *Damned Roads* (1959) and *The Birth Certificate* (1960). 2/10 and 2/11: *Knife in the Water* (1962) and *Bad Luck* (1960). 2/9 and 2/11: "Masters of Dance and Film: A Tribute to Stanley Donen." 2/10: "Movies for Kids." *Creature From the Black Lagoon* (1954). 65 W. 65th St., plaza level. (875-5600); $7.50.

French Institute—2/6: *La Passion Beatrice* (1987). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors $5.50.

German Film Club—2/10: *Bravo Acrobat* (1943). Zion–St. Mark's Church, 339 E. 84th St. (369-7114); $4.

Japan Society—"American Culture Through a Japanese Lens." 2/2: *The Most Terrible Time in My Life* (1994). New York premiere. 333 E. 47th St. (752-3015); $7.50.

Museum of Modern Art—"The Films of John Frankenheimer." 2/5: *Black Sunday* (1977). 2/5 and 2/6: *52 Pick-Up* (1986) and *Robert F. Kennedy Nebraska Primary Film* (1968). 2/9: *Impossible Object (Story of a Love Story)* (1973). (See also "Museum of Television & Radio.") Through 3/15: "Asta: The Tenth Muse." 2/5: *Downfall* (1922). 2/6: *So Ends My Song* (1919), *Sins of the Fathers/The Devil's Assistant* (1912), *The Militant Suffragette* (1913), and *S.1..* 2/9: *Lulu/Loulou* (1923) and *Lusts of Mankind* (1927). 2/10: *Poor Jenny* (1912), *Dance of Death* (1912), *As the Mask Drops* (1912), *Girl Without a Country* (1912), and *The Merry-Go-Round* (1920). 2/11: *INRI* (1923) and *Tragedy of the Street/Women Without Men* (1927). Through 2/20: "Louis Malle." 2/10: *Lacombe, Lucien* (1974). 2/11: *Murmur of the Heart* (1971). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 5/18: "Directed by John Frankenheimer: The Television Work." 25 W. 52nd St. (621-6710); $6.

Symphony Space—"The Best Films of Our Lives, Part II." 2/6: *Yeelen (Brightness)* (1987) and *The Sacrifice* (1986). 2537 Broadway (864-5400); $7.

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art

András Böröcz...Tim Maul...Dickens's Room

Openings

Bid on works by Roy Lichtenstein, Kiki Smith, William Wegman, and others at the eighth annual **Open Your Heart** auction at the Puck Building on February 12, and your money will go to Bailey House, which provides housing for homeless individuals and families with AIDS; for auction tickets and information, call 633-2500, ext. 235. Two days later, lend your support to Creative Time, the nonprofit arts organization that's put art all over the city (even on landfills!) since its founding in 1973, by attending its **Valentine's Love Day Fest** benefit at 65 Thompson Street gallery on February 14 from 6 to 8 P.M. $350 includes a gift of one original artwork and admits two guests. Call 206-6674, ext. 265, for information.

Galleries

Solos

Madison Avenue and Vicinity

András Böröcz—Sculptures of elongated figures carved from pencils; through 3/9. Baumgold, 128 E. 72nd St. (861-7338).

Richmond Burton—Nine new oil paintings and a group of drawings and prints in which the artist's allover shapes have a greater variety of scale than in previous works; through 3/2. Marks, 1018 Madison Ave. (861-9455).

Joseph Cornell—Box constructions and collages by the reclusive New York artist (1903–1972); through 3/2. C & M Arts, 45 E. 78th St. (861-0020).

Emily Eveith/Elizabeth King—Recent paintings/New sculptures; through 3/2. Stone, 113 E. 90th St. (988-6870).

Sidney Goodman—Recent figurative paintings and drawings by this artist whose work is the subject of a retrospective exhibition at the Philadelphia Museum of Art through March 30; through 3/2. Terry Dintenfass in association with Salander-O'Reilly, 20 E. 79th St. (879-6606).

Adolph Gottlieb—Abstract paintings from his "Burst" and "Imaginary Landscape" series that were executed between 1956 and 1964; 2/7–3/9. Knoedler, 19 E. 70th St. (794-0550).

Rolf Julius/Hans Otte—A collaborative sound installation by these two German artists that was curated by Wulf Herzogenrath, director of Bremen's Kunsthalle; 2/7–3/30. Goethe House, 1014 Fifth Ave. (439-8700); Tues. and Thurs. 10–7, Wed. and Fri. 10–5, Sat. 12–5.

Reuben Nakian—A survey of the artist's works from 1915 to 1985, including his 1915 Conté crayon drawings, terra-cottas of the fifties and sixties, and bronzes of the seventies and eighties; through 3/9. Kouros, 23 E. 73rd St. (288-5888).

A. R. Penck—Watercolors and paintings of nudes, and bronze sculptures; through 2/24. Werner, 21 E. 67th St. (988-1623).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

57th Street Area

Rene Pierre Allain—Works that the artist calls "steel paintings," in which steel bands and plates are configured as pictorial surfaces; through 2/24. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Carol Anthony—Romantic landscape paintings inspired by the artist's summer in the English countryside; through 3/3. Davidson, 41 E. 57th St. (759-7555).

Carol K. Brown—A group of the artist's

Happening

Room Enough

Six flights up at the end of a long hallway was not what Richard Dickens had in mind when he decided to open a gallery. Nor were his pockets especially deep. So after a two-year odyssey that took him through Chelsea ("People would look out their windows and say 'here he comes again,' " he says) and NoHo, he finally found what he wanted in SoHo. No matter that he couldn't actually *see* the space—the ground floor of a small building at 25 Thompson Street that was crammed with the storage of a nearby restaurant—or that it encompassed a measly 400 square feet. "I told myself: This is okay; this will do; I can always get larger," Dickens says.

If the gallery's name—Room—seems perfect, so are the shows Dickens has mounted there since it opened last September. The most memorable so far featured minimal Jell-O and gelatin sculptures by the Norwegian artist Jeannette Christensen. The current exhibition, "Balancing Act," a group show masterly installed by Dickens of abstract paintings and sculpture by nine artists, manages to be anything but claustrophobic. Remarkably, before he came to art, Dickens, now 43, put in eleven years as a theatrical agent. In that capacity, he says, he discovered Danny DeVito (in a basement) and Polly "Kiss my grits!" Holliday (in a church). His only relevant experience, he says, was a two-year stint as the director of a gallery in Los Angeles a few years ago and a bit of independent curating in alternative spaces—that, along with his own painting and the art history courses he took at NYU. "At a certain point, I realized that I was better in the role of the discoverer—nurturing and building careers," he says. "The process of what actors and artists are subjected to—the glossies, the slides—I discovered it was something I had a very hard time with." And in Dickens's gallery, his love of art and showbiz acumen have neatly dovetailed. "If there was ever an artist inside of me, that person is feeling very satisfied now," says Dickens.

EDITH NEWHALL

Photograph by Bernd Auers.

"Skins" sculptures—large oceanic forms in patina'd aluminum—and a series of cast-bronze wall reliefs wrapped in rubber frames; 2/7–3/9. Haime, 41 E. 57th St. (888-3550).

Alexander Calder—A survey of sculpture and paintings from the fifties; through 2/17. PaceWildenstein, 32 E. 57th St. (421-3292).

Gretna Campbell—Paintings of Aix-en-Provence and Cranberry Island, Maine, from the early seventies through the early eighties; through 3/2. De Nagy, 41 E. 57th St. (421-3780).

Giorgio Cavallon—The artist's subtle, abstract paintings from the fifties, in which his characteristic oranges and reds are obscured by veils of white; through 3/9. McCoy, 41 E. 57th St. (319-1996).

Lois Dodd—The artist's recent paintings are a continuation of a series of studies and studio paintings based on observations of moonlit woods, rural landscapes, and headlight-illuminated roads and roadsides; through 3/2. 24 W. 57th St. (759-2345).

Stephen Ellis—New paintings that are built up of many layers of oil and alkyd and scraped down, in some areas, to reveal the grid structure beneath; through 2/24. Emmerich, 41 E. 57th St. (752-0124).

Dan Graham—A new full-scale pyramidal sculpture pavilion and four new sculpture–pavilion models; through 3/2. Goodman, 24 W. 57th St. (977-7160).

Andre Masson—Paintings and drawings made by the Surrealist between 1941 and 1945, when he was living in the United States; through 3/2. Zabriskie, 41 E. 57th St. (752-1223).

David Remfry—Large-scale watercolors by an English artist that depict his first impressions of New York's downtown scene; through 2/24. Tatistcheff, 50 W. 57th St. (664-0907).

Jose Maria Sicilia—New assemblages that incorporate ancient Spanish texts and are contained within layers of wax; through 2/24. Helman, 20 W. 57th St. (245-2888).

Eve Sonneman—A survey of the artist's conceptual photographic works from 1969 to the present and abstract paintings from the past fifteen years; through 2/24. Janis, 110 W. 57th St. (586-0110).

Max Weber—An overview of the artist's paintings, sculptures, and works on paper that depict the female figure; through 3/9. Forum, 745 Fifth Ave. (355-4545).

Steve Wheeler—An exhibition that pairs the late artist's library of rare and out-of-prints books with his paintings—colorful, puzzlelike works that drew on, among other sources, Cubism, ethnographic art, and the paintings of Paul Klee; through 3/16. Snyder, 20 W. 57th St. (262-1160).

Chihung Yang—Recent paintings and works on paper that combine passages of abstraction with vegetative forms; through 3/2. O'Hara, 41 E. 57th St. (355-3330).

SoHo and TriBeCa

Elaine Anthony—Paintings from the artist's "Milagro" series that suggest Mexican *retablos*; through 2/27. Haller, 560 Broadway (219-2500).

Doris Bloom/Thomas Bang—Paintings and photographs based on the artist's childhood memories of South Africa/Recent sculptures titled "Future Trophies" that draw on Dada and Surrealism. Through 3/2. DCA, 420 W. Broadway (334-3331).

Ellen Cantor—A narrative, autobiographical installation of photocollages, wall drawings, video, and storybooks; through 2/24. Nordanstad, 289 Hudson St. (627-6628).

Taro Chiezo/Adam Licht—A high-tech robotic sculpture and new large-scale paintings that mix images from video games and Japanese animation with abstraction/Photographs combined with three-dimensional objects. Through 2/24. Gering, 476 Broome St. (226-8195).

William N. Copley—In his recent paintings, the artist's decorative, cartoonlike style is applied to scenes of voluptuous naked nymphs pursued by a satyr dressed in a suit and bowler hat; through 3/9. Nolan/Eckman, 560 Broadway (925-6190).

Manny Farber/Adam Siegel—Recent paintings that depict arrays of objects as seen from an aerial perspective/The Chicago-based artist's first solo show in New York consists of paintings that depict figures and faces emerging from earth-toned backgrounds of rhythmic marks, and related works on paper. Through 2/17. Cowles, 420 W. Broadway (925-3500).

Chris Finley/David McIntosh—A large-scale assemblage made from domestic objects of the contemporary American home—Tupperware containers, carved pencils, shower curtains, and the like—that "unfolds" into eleven separate works or structural units/Abstract paintings by an artist who lives in Taos, New Mexico; 2/8–3/9. Tilton, 49 Greene St. (941-1775).

Ellen Gallagher—The first solo show in New York for this artist who was included in the Whitney Biennial last spring and whose paintings, which at first appear to be minimal and monochromatic, deal with the learning and reinforcement of racial stereotypes; through 2/24. Boone, 417 W. Broadway (431-1818).

Robert Grosvenor—A selection of the sculptor's drawings from 1969 to 1994, in pencil, colored pen, and masking tape and strips of metal on paper; through 3/23. Markey, 55 Vandam St. (627-4446).

Ian Hornak/Monica R. Kosann—Still-life and flower paintings/Photographs of suburban children. Through 2/29. Perlow, 560 Broadway (941-1220).

Alex Katz—A show that pairs two of the artist's recent, large-scale landscapes of Maine with his small 1959 painting *Provincetown*; through 3/16. Blum, 99 Wooster St. (343-0441).

Gary Lang—A painting installation titled "The Hague Project" which includes, among other works, a large-scale mural woven directly on the wall with multicolored tape; through 3/2. Crosby Street Project, 113 Crosby St. (925-8289).

Paul Laster—Recent collages whose colors and compositions bring to mind minimal abstract painting of the sixties; through 2/25. Klein, 40 Wooster St. (431-1980).

Juan Logan—Paintings that mix recognizable symbols such as churches, hooded figures, and crosses with minimal color fields; through 2/27. Kelly, 591 Broadway (226-1660).

Lani Maestro—Three installations that question preconceived notions about immigration, exile, origin, and identity, by an artist who lives in Montreal; through 4/13. Art in General, 79 Walker St. (219-0473).

Peter Mayer/Roman Scott—Sculptures of dogs in sparkle-covered papier mâché and satirical paintings of nudes/Paintings of nocturnal cityscapes; 2/9–3/9. Foster, 62 Crosby St. (966-9024).

Melissa Meyer—Recent large-scale abstract paintings in which the oil paint is allowed to spread and flow, forming aqueous fields and veils of color; through 2/24. Solomon, 172 Mercer St. (941-5777).

Cathy de Monchaux—Biomorphic sculptures that refer to sexual ambiguity and the human form, made with rusted steel, leather, glass, brass, paper, and concrete; through 3/2. Kelly, 43 Mercer St. (627-1455).

Katsuhiro Otomo—Animation production cels, backgrounds, and drawings by the world-renowned animator/writer/director; through 2/29. Cutler, 379 W. Broadway (219-1577).

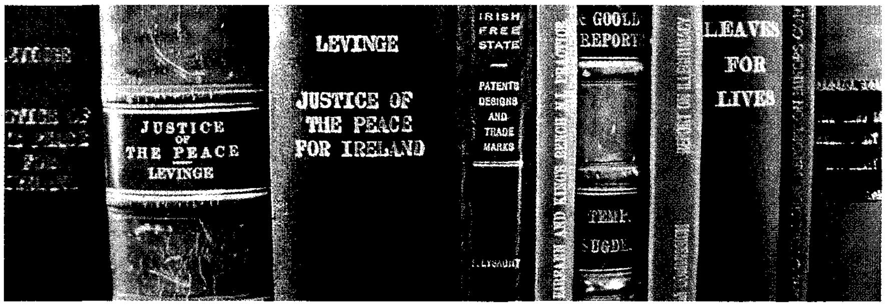
Dennis Pinette—Paintings of mysterious, brooding landscapes; 2/7–3/9. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

Joseph Raffael—New paintings and works on paper that depict the flowers in the artist's garden and the sky reflected in the surface of a pond; through 2/28. Hoffman, 429 W. Broadway (966-6676).

Sol Sax—An installation of clay heads, drawings, and photographs; through 2/27. Silverstein, 591 Broadway (226-0640).

Photography
Shhhhhh!

Commissioned by the National Library of Dublin to shoot its interior, Tim Maul eschewed the grand sweeping views for close-up images of books and quiet corners that evoke the poetry in the familiar. At Betsy Senior Gallery, 375 West Broadway, through March 16.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Photograph courtesy of Betsy Senior Gallery.

Caroline Sykora/Steed Taylor—An installation that invites viewers to identify an object through a telescope and to participate in a survey pertaining to the object/The artist, who is infected with HIV, has created an installation called "War Room" that displays his medical files and treatment history and advice from health experts; the room will also be used as a place for the artist to develop a plan of action; 2/9–3/9. Franklin Furnace, 112 Franklin St. (925-4671).

Jocelyn Taylor—A video installation titled *Alien at Rest* that consists of a triad of large-scale video projections that depict the artist's naked body propelled through the streets of New York as a highly charged kinetic presence juxtaposed with an image of her underwater, resting in an unresolved state; through 2/24. Deitch Projects, 76 Grand St. (343-7300).

Elyn Zimmerman—New granite sculptures whose forms reflect basic male and female elements; through 2/17. Gagosian, 136 Wooster St. (228-2828).

Other

Anthony Caro/Jules Olitski—Figure studies by these two abstractionists who have been friends and colleagues for more than 30 years; through 2/24. New York Studio School, 8 W. 8th St. (673-6466).

Scott Lyall—A sculpture installation based on the social space of a warehouse dance scene; through 3/10. Greene Naftali, 526 W. 26th St. (463-7770).

Andy Yoder—A sculpture installation titled *House Beautiful* that features 32 place settings suspended from the ceiling, side chairs of burnished brass, and other domestic conventions gone awry; through 3/16. Queens Museum of Art Satellite Gallery at Bulova Corporate Center, Jackson Heights, Queens (718-899-0700); Mon.–Fri. 7 A.M.–7 P.M., Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

China Institute—125 E. 65th St. (744-8181). Calligraphic works selected from among the winners of the biennial Jill Sackler Calligraphic Competition in China; through 3/9.

Graham—1014 Madison Ave. (535-5767). "Anima Mundi," an exhibition exploring the diverse ways in which contemporary artists use animals in their work, with paintings, photographs, drawings, prints, and sculpture by 28 artists, among them Joe Andoe, Elizabeth Butterworth, Judith Cotton, Duncan Hannah, Alexis Rockman, and Hiroshi Sugimoto; through 3/2.

Hirschl & Adler—21 E. 70th St. (535-8810). Paintings and photographs of New York City by Thomas Hart Benton, David Johnson, Ernest Lawson, John Marin, George L. K. Morris, Jerome Myers, Charles Sheeler, Alfred Stieglitz, and others; through 3/2.

Hunter College—68th St. and Lexington Ave. (772-4991). "Handmade Readymades," an exhibition of works by artists who reverse the practice of exhibiting mass-produced objects as art, including works by Richard Artschwager, Peter Fischli & David Weiss, Robert Gober, Haim Steinbach, Rachel Whiteread, and others; through 3/16.

Salander-O'Reilly—20 E. 79th St. (879-6606). Paintings by the American modernists Stuart Davis, Arthur Dove, Suzy Frelinghuysen, Arnold Friedman, Marsden Hartley, Gaston Lachaise, Alfred Maurer, and George L. K. Morris; through 3/2.

Schickler—52 E. 76th St. (737-6647). "Jewish Tradition in the Russian Avant-Garde, 1915–1935," with works on paper, photographs, and rare illustrated books by Max Alpert, Ilya Chasnick, El Lissitzky, Arcady Shaikhet, and others; through 3/2.

Ubu—16 E. 78th St. (794-4444). Objects, collages, assemblages, paintings, prints, and photographs that use the gun as a central image and/or theme, by Berenice Abbott, Arman, Jonathan Borofsky, Al Hansen, Robert Mapplethorpe, Tom Sachs, Andy Warhol, and others; through 3/9.

57th Street Area

Adams—50 W. 57th St. (757-6655). "Out of 'Toon: Another Look at Art & the Comics," with works by Robert Arneson, Luis Cruz Azaceta, Dan Freeman, China Marks, Kara Walker, William Wiley, and others; through 2/23.

Associated American Artists—20 W. 57th St. (399-5510). Paintings that take a nontraditional approach to the still-life genre, by Patricia Bellan-Gillen, Phyllis Bramson, Patrick LoCicero, and Liliana Porter; 2/8–3/16.

Baldacci—41 E. 57th St. (826-4210). Paintings, sculptures, monotypes, and other works in other media on the theme of the vehicle, by Giacomo Balla, Chris Burden, Peter Cain, Mark Dion, Richard Prince, others; through 3/2.

Mathes—41 E. 57th St. (752-5135). Paintings, sculpture, and photographs that take the house as their subject, by Siah Armajani, Richard Artschwager, Bernd and Hilla Becher, Tony Berlant, James Casebere, Guillermo Kuitca, Gordon Matta-Clark, Joel Shapiro, and others; through 3/2.

PaineWebber—1285 Ave. of the Americas (713-2885), Mon.–Fri 8–6. "Six Bridges: The Making of the New York Megalopolis." An exhibit that was organized in collaboration with the Cooper-Hewitt National Design Museum and is the first to examine the impact of six major bridges erected between 1927 and 1964 that radically reshaped the relationship of New York City to its surrounding region; through 4/19.

Rosenfeld—24 W. 57th St. (247-0082). This gallery's third survey of twentieth-century African-American art includes works by Charles Alston, Beauford Delaney, Augusta Savage, Bob Thompson, Hale Woodruff, and others; through 4/6.

St. Etienne—24 W. 57th St. (245-6734). Folk paintings by Lawrence Lebduska, Abraham Levin, and Israel Litwak, New York artists who were discovered in the thirties and forties when the folk-art field was first coalescing; through 3/16.

Schmidt Bingham—41 E. 57th St. (888-1122). A survey of works that are predominantly blue, by Arman, William Baziotes, Morris Graves, Mark Tobey, Joyce Treiman, John Wilde, others; through 2/24.

Spanierman—45 E. 58th St. (832-0208). "In Praise of Women: Images of Leisure and Independence in American Art, 1860–1940," with paintings, watercolors, and drawings by Mary Cassatt, William Merritt Chase, William Glackens, Winslow Homer, Maurice Prendergast, and others; through 3/30.

Washburn—20 W. 57th St. (397-6780). Works by William Baziotes, Gerald Kamrowski, and Jackson Pollock, as well as a collaborative painting from 1940 that was executed by all three artists one evening in Kamrowski's studio; through 2/24.

SoHo and TriBeCa

Artists Space—38 Greene St. (226-3970). "Unnaturally Yours," with works that use the natural elements (air, earth, fire, and water) as a point of departure, by Alejandro Berlin, Nicole Carstens, Daniel O. Georges, Wendy Lewis, Ben Jones, and Peter Whitney, selected by Willie Cole; "Exhibit A: Design/Writing/Research," a design installation by J. Abbott Miller and Design/Writing/Research; through 3/16.

Black + Herron—79 Grand St. (431-1670). Recent sculpture by Niki Logis, Sam Korsak, Jennifer Croson, Barrie Schwartz, and Wendy Hirschberg; 2/10–3/9.

Cavin-Morris—560 Broadway (226-3768). Paintings by the Haitian artists Etienne Chavannes, Edger Jean-Baptiste, and Ernst Prophète from the collection of Jonathan Demme; 2/8–3/9.

Clocktower—108 Leonard St. (233-1096); Thurs. and Fri. 4–10, Sat. and Sun. 1–7. "Model Home," an exhibit that explores issues of style, taste, design, and aesthetics in the domestic environment, with works in various media by more than 60 artists, among them Angela Bulloch, Sarah Charlesworth, Robert Gober, Frank Moore, Elaine Reichek, Haim Steinbach, and Lawrence Weiner; 2/8–3/31.

Ingbar—568 Broadway (334-1100). Images of the Chrysler Building in paintings, drawings, sculpture, and other media by 24 artists, among them Richard Haas and Judith Turner; through 2/29.

Klein—40 Wooster St. (431-1980). "Constructions," with recent sculpture by Michael Ashkin, Tony Cragg, Jackie Ferrara, Fischli/Weiss, Rita McBride, and Matthew McCaslin; through 2/25.

M-13—72 Greene St. (925-3007). "White" features works that, though diverse in style, are predominantly white—by Ton Frenken, Ed Kerns, Grace Knowlton, Robin Rose, and others; 2/8–3/2.

Petzel—26 Wooster St. (334-9466). Paintings whose imagery has something in common with television, by John Currin, Mary Heilman, Alex Katz, Byron Kim, Glenn Ligon, Allan McCollum, Richard Prince, Alexis Rockman, Sue Williams, others; through 2/24.

Room—25 Thompson St. (226-1831). "Balancing Act," with works by Nancy Cohen, Sally Elesby, Max Gimblett, Dennis Hollingsworth, Gary Komarin, Thomas Nozkowski, Anthony Ocone, Sean Scully, and Stephen Westfall; through 2/24.

Ross—568 Broadway (343-2161). The gallery inaugurates its new space with works by the self-taught artists Thornton Dial, Minnie Evans, Lonnie Holley, Luis Monza, and Bill Traylor; through 2/24.

Sperone Westwater—142 Greene St. (431-3685). One large-scale work each by Francesco Clemente, Julian Schnabel, and Cy Twombly; through 2/17.

Thorp—103 Prince St. (431-6880). Paintings, sculpture, photography, and installation that are the artists' response to the word *epitaph*; through 2/24.

Thread Waxing Space—476 Broadway (966-9520). Three installations by Dawn Dedeaux, a New Orleans–based artist who explores the origins of man's violent behavior; a two-person show of paintings by Douglas Argue and Brett Cook-Dizney; 2/8–3/16.

Other

Columbia University—Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288); Wed.–Sat. 1–5. "Building the Collective: Soviet Graphic Design, 1917–1937, Selections From the Collection of Merrill C. Berman" features more than 100 posters by such artists as Gustav Klutsis, El Lissitzky, and Alexander Rodchenko; through 3/30.

St. Marks Position—20 St. Marks Place (475-1644). The gallery's inaugural exhibition features new installations by Sol LeWitt, Lisa Hein, and Elana Herzog; 2/10–4/6.

Photography

Lola Alvarez Bravo—Two exhibits of the work of the Mexican photographer (1907–1993) who was a pioneer of the modernist aesthetic in Mexico, was a staunch supporter of Mexican artists (she gave Frida Kahlo her first one-person show), and served as head of the photography department at the Instituto Nacional de Bellas Artes in Mexico City for three decades. At the Americas Society, 680 Park Ave. (249-8950), Tues.–Sun. 12-6, through 2/25, and Throckmorton Fine Art, 153 E. 61st St. (223-1059), through 3/9.

Larry Clark—Color photographs of skateboarding kids taken over a three-year period; through 2/24. Luhring Augustine, 130 Prince St. (219-9600).

George Daniell—The photographer's first New York City show since 1956 consists of vintage prints from 1936 to 1966 and includes images of fishermen, actors, acrobats, and other people he encountered in New York and on his travels around the world; through 2/24. Wessel–O'Connor, 60 Thomas St. (406-0040).

Jim Goldberg/Kiki Smith—An abbreviated version of the photographer's traveling exhibition "Raised by Wolves: Photographs and Documents of Runaways," whose photographs, objects, and texts document the seven years he spent photographing and working with homeless young people living on the streets of Hollywood and San Francisco/Recent color photographs, some of which were taken during the production of her sculptures at the Art Foundry in Santa Fe, New Mexico. Through 2/24. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Fazal Sheikh: A Sense of Common Ground." Portraits of refugees from Sudan, Ethiopia, Somalia, Rwanda, and Mozambique living in the African camps; "Highlights from the ICP Permanent Collection: One Hundred Years of Documentary Photography and Photojournalism"; through 3/31.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.-Sun. 11–6. "Eve Arnold: In Retrospect." Black-and-white and color photographs from the photojournalist's 40-year-career. . . . "Country Beside Itself: Lars Tunbjörk." Images of Swedes enjoying themselves in a thoroughly commercialized world of organized leisure and consumption; through 2/11.

Michael Johnson—Photographs of midwestern landscapes taken with a large-format camera; through 3/2. Witkin, 415 W. Broadway (925-5510).

Michiko Kon—Photographs of the artist's own constructions of raw fish, vegetables, insects, and flowers; through 3/2. Mann, 42 E. 76th St. (570-1223).

Jacques-Henri Lartigue/Mario Giacomelli—Panoramic prints made by the photographer in France in the twenties and thirties/Photographs from the fifties through the eighties by the Italian photographer whose subjects include images of landscapes, scenes of rural-village life, and priests. Through 2/24. Danziger, 130 Prince St. (226-0056).

Lelong—20 W. 57th St. (315-0470). Recent photographs and videos by Juan Downey, Angela Grauerholz, Gary Hill, Alfredo Jaar, and Annette Messager; through 3/9.

Erich Lessing/France Bourély—A retrospective of photographs spanning the thirties to the present/Microscopic views of plants and insects. Through 3/6. Leica, 670 Broadway (777-3051).

Tim Maul—A new series of Cibachrome photographs that document the interior of the National Library of Ireland in Dublin; through 3/16. Senior, 375 W. Broadway (941-0960).

Elliot Schwartz—Photographs from 1980 to the present; through 3/6. Janis, 110 W. 57th St. (586-0110).

Bianca Sforni—"Oyster Portraits," a series of black-and-white platinum prints made in 1993 that depict close-up views of oysters, and a more recent series of color carbon prints that show the effects of changing light; 2/8–3/9. Kasmin, 74 Grand St. (219-3219).

Toshio Shibata/Henri Cartier-Bresson—Large-scale black-and-white photographs of Japanese landscapes/Early vintage prints. Through 2/24. Miller, 138 Spring St. (226-1220).

Museums

American Craft Museum—"White House Collection of American Crafts." Works by 78 American artists working in the craft media of clay, fiber, glass, metal, and wood; through 3/3. . . . "Craft in the Machine Age 1920–1945." A retrospective of crafts made between the World Wars; through 3/3. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; 2/10–9/2 . . . . "Botanical Art From the Hunt Institute Collection"; through 2/18. Central Park West at 79th St. (769-5100); Sun.-Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Bard Graduate Center for Studies in the Decorative Arts—"A.W. N. Pugin: Master of Gothic Revival." The artist, who is best known as the designer of the interiors of the Houses of Parliament, also made books, ceramics, stained glass, jewelry, and metalwork before he died at the age of 40, all of which constitute this exhibition; through 2/25. 18 W. 86th St. (501-3000); Tues.–Sun. 11–5 (Thurs. until 8:30); $2; $1 seniors and students.

Brooklyn Museum—"Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. . . . "Elsa Schiaparelli: Surrealism in Fashion From the Brooklyn Museum"; through 3/24. . . . . 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Dia Center for the Arts—"Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/23. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/23. . . . "Gerhard Richter: Atlas"; through 6/23. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Leandro Katz: Two Projects/A Decade." Two photographic installation works by the writer, filmmaker, and visual artist; through 5/5. . . . "Portrait: A Site-Specific installation by Carla Preiss"; through 4/7. . . . "Recent Acquisitions: Works From the Permanent Collection"; through 5/6. . . . "Historia de la Isla: Graphic Works by Puerto Rican Artists, 1968–1980"; through 4/7. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline." The history of abstraction, from paintings made as early as 1912 by Mondrian, Kandinsky, and Malevich, to works made by Frank Stella and Richard Long specifically for this exhibition; 2/8–5/12. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—575 Broadway (423-3500); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5, $3 seniors and students.

On View Since he moved here from his native Budapest four years ago, Brooklyn-based András Böröcz has been working with pencils, laminating them together, then carving the resulting blocks into whimsical Giacometiesque sculptures. At Adam Baumgold Fine Art, 128 East 72nd Street, through March 9.

Photograph courtesy of Adam Baumgold Fine Art.

Metropolitan Museum of Art—"Poussin: Works on Paper, Drawings From the Collection of Her Majesty Queen Elizabeth II"; through 3/31. . . . "French Seventeenth-Century Drawings in the Metropolitan Museum of Art"; through 3/31. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Pergamon: The Telephos Frieze From the Great Altar." Forty marble sculptures from the Pergamon Museum in Berlin that once decorated the Great Altar of Pergamon in the citadel of Pergamon in northwest Asia Minor; through 4/14. . . . "Haute Couture"; through 3/30. . . . "Textiles of Late Antiquity"; through 4/30. . . . "American Schoolgirl Needlework." Eighteenth- and nineteenth-century needlework pictures and samplers from the museum's collection; through 2/18. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"Expressions of Trust: Recent Gifts to the Museum of American Folk Art"; through 2/25. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Brancusi: Selected Masterworks from the Musée National d'Art Moderne and the Museum of Modern Art, New York"; through 4/23. . . . "Roy DeCarava." A survey of the photographer's works, from his pictures of everyday life in Harlem, through the civil-rights protests of the early sixties, to his recent lyrical studies of nature; through 5/7. . . . "Projects: Oliver Herring/Leonilson." Ethereal, elegiac knitted and embroidered works that commemorate loss and mortality in the era of AIDS by Herring, an artist who lives in New York, and Leonilsen, a Brazilian artist who died of AIDS in 1993; through 3/12. . . . "Sol LeWitt Prints 1970–1995." More than 200 of the artist's prints, ranging from his early, austere screenprints to the baroque, undulating woodcuts of 1995; through 5/7. . . . "Michael Schmidt: U-NI-TY." Black-and-white photographs by the German photographer that are a meditation on national identity and history; through 3/26. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30-8:30, pay what you wish).

Museum of the City of New York—"The Talk of the Town: Rea Irvin of *The New Yorker*." Original covers, drawings, and cartoons by *The New Yorker*'s first art director, from the museum's own collection; through 5/5. . . . "Uncommon Threads: Three Hundred Years of New York Style"; through 2/11. . . . "Growing Up in New York: The Photography of Arthur Leipzig." Photographs of New York City and its street life taken during the forties and fifties; through 3/31. . . . "Cookie's Harlem." A celebration of the life and times of the legendary dance master Charles "Cookie" Cook; through 2/25. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

New Museum of Contemporary Art—"A Labor of Love." Works by more than 40 contemporary artists who use handmade folk- or craft-oriented processes to create their work; through 4/14. 583 Broadway (219-1222); Wed., Thurs., Fri., Sat. 12–8 (6–8 free), Sun. 12–6; $4, $3 artists, students, and seniors.

New York Public Library—"The Hand of the Poet: Original Manuscripts by 100 Masters." This exhibit of original manuscripts from the Berg Collection's holdings includes such treasures as the typescript of T. S. Eliot's *The Waste Land* with handwritten corrections by Ezra Pound; through 4/27. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"New York Celebrates the End of World War II"; through 2/11. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"The Art of the Brontës: Drawings and Manuscripts." Drawings and manuscripts by Charlotte, Anne, Emily, and Branwell Brontë; through 4/14. . . . "A Great Heritage: Renaissance and Baroque Drawings from Chatsworth"; through 4/21. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

South Street Seaport Museum—"Sacred Waters." More than 40 works by contemporary Outsider artists, among them Thorton Dial, Sr., Sam Doyle, Sister Gertrude Morgan, Elijah Pierce, and Alfred Wallis; through 5/1. 207 Front St. (748-8600); Wed.–Mon. 10–5 (closed Tues.); $6, $5 seniors, $4 students, $3 children.

Studio Museum in Harlem—"Explorations in the City of Light: African-American Artists in Paris, 1945–1965"; through 6/2. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Robert Frank: Moving Out." A retrospective of photographs by the Swiss-born American artist; through 2/11. . . . "Altered and Irrational." An exhibit of works from the museum's permanent collection that examines artists' use of nontraditional materials, altered forms, and unusual processes; through 3/3. . . . "Collection in Context—Joseph Cornell: Cosmic Travels"; through 3/10. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Matthew McCaslin: Harnessing Nature"; through 3/29. Park Ave. at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Christie's East—219 E. 67th St. (546-1000). 2/8 at 10: "Antique and Fine Jewelry." On view from 2/3. 2/13 at 1: "19th-Century European Paintings." On view from 2/9.

Doyle—175 E. 87th St. (427-2730). 2/7 at 10: "English and Continental Furniture, Decorations, and Paintings." On view from 2/3.

Sotheby's—York Ave. at 72nd St. (606-7000). 2/7 at 10:15 and 2: "Arcade Modern and Contemporary Paintings." On view from 2/2. 2/8 at 10 and 2: "19th- and 20th-Century Prints." On view from 2/3. 2/9 at 10 and 2: Contemporary Prints." On view from 2/3. 2/13 at 10:15 and 2: "Arcade Jewelry." On view from 2/7.

Swann—104 E. 25th St. (254-4710). 2/8 at 10:30: "Sets & Bindings, Fore-Edge Paintings, Literature." On view from 2/3.

theater

A. Gurney...Long, Strange Trip...D. Stoklos

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Broadway

Previews and Openings

Bus Stop—After a string of Broadway hits in the fifties including *Come Back, Little Sheba* and *The Dark at the Top of the Stairs,* William Inge saw his carefully drawn portraits of emotionally frustrated, often inarticulate midwesterners fall out of fashion in the sixties, when they (literally) ceded the stage to flashier sorts of technical experiment. (Back then, playwrights like Lanford Wilson working the same vein of lyrical realism were commonly dismissed by hip theater types as "the Inge fringe.") It's a fate he didn't deserve. This play, one of his best, examines the secret dreams of a saloon singer and a cowboy thrown together in a café by a raging snowstorm. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/22 opening at 6:30. *Circle in the Square, 1633 Broadway (239-6200).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Christianne Tisdale plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

The Father—Written almost a century before *Who's Afraid of Virginia Woolf,* August Strindberg's 1887 tale of marital viciousness is modern theater's founding treatment of mind (and power) games between the sexes. Richard Nelson's new adaptation stars Frank Langella as the Captain. $50. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. Through 2/25. *Roundabout, 1530 Broadway (869-8400).*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Jeff Trachta ("The Bold and the Beautiful") as bad boy Danny Zuko and Joe Piscopo ("Saturday Night Live") as the deejay. $30–$67.50. Mon.–Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch (the role created by Robert Morse) rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. John Stamos (*Full House*) recently replaced Matthew Broderick in the starring role. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; di-

Talent

Brazil Nut

Emphasizing sophisticated bodywork and dance techniques, the solo theater performances of Denise Stoklos have won fans throughout Europe and Asia as well as the actress's native Brazil. Her newest show (performed in Portuguese) is *Un-Medea,* a feminist deconstruction (is that redundant?) of classical myth's ultimate neglected wife. It's at La MaMa E.T.C. (74A East 4th Street; 475-7710) through February 11.

Photograph by Sergio Di Divitiis.

rected by Nicholas Hytner. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Molly Sweeney—Brian Friel's story of a woman blind from birth who, owing to the efforts of an ambitious ophthalmologist (Jason Robards) and a Micawberish husband (Alfred Molina), regains partial vision after 40 years but—feeling that an essential dimension of her personality has been lost in the process—ultimately chooses to revert to sightlessness. "You will be glad to see a play as fine as brian Friel's *Molly Sweeney;* you'll be thrilled to catch three performers making drama the way a marvelous chamber group plays, say, the Fauré trio; and you'll be telling your grandchildren that you saw, at the apex of this triangle, Catherine Byrne as Molly. Do not, I implore you, miss this play, miss this cast, miss Ms. Byrne's self-tamed tiger burning bright." (Simon; 1/22/95.) $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Laura Pels Theater at the Roundabout, 1530 Broadway (869-8400).*

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Pomp, Duck & Circumstance—An "entertainment-and-dining extravaganza" imported from Berlin and performed in Salon Zazou, a thirties-vintage circus tent; actors sing, dance, juggle, clown, and otherwise disport themselves as you're eating a gourmet meal. $95–$150, tax and gratuity included; beverages charged separately. Tues.–Thurs.: Opens at 6, dinner and performance at 7:30. Fri.–Sat.: Opens at 6:30, dinner and performance at 8. Sun: Opens at 5:30, dinner and performance at 7. There's also a Sunday brunch performance at 1 with a special price of $50 for children twelve and under. Through 3/31. *DeWitt Clinton Park, Eleventh Ave. at 53rd St. (307-4100).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) Understudy Karen Masion is currently spelling Ms. Buckley through 2/12. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

The Amazing Metrano: An Accidental Comedy—In 1989, while performing minor house repairs, comic actor Art Metrano (*Police Academy*) suffered a fall from a ladder that left him paralyzed and (according to the doctors) unlikely to walk again. His new one-man show tells the story of how a sense of humor helped him to beat the odds. $25–$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. Beginning previews 2/6 for a 2/15 opening. *Union Square Theatre, 100 E. 17th St. (505-0700).*

A Fair Country—Jon Robin Baitz's latest script examines the private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No matinee 2/3, 7, 10; no performance 2/20. Special Sunday performances 2/4 and 11 at 7:30. In previews for a 2/19 opening at 6:45. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

Overtime—$30. Tues.-Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Beginning previews 2/13 for a 3/5 opening. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

Rent—Puccini's *La Bohème* reimagined as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30. Tues.–Sat. at 8, Sun. at 2 and 7. In previews for a 2/13 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

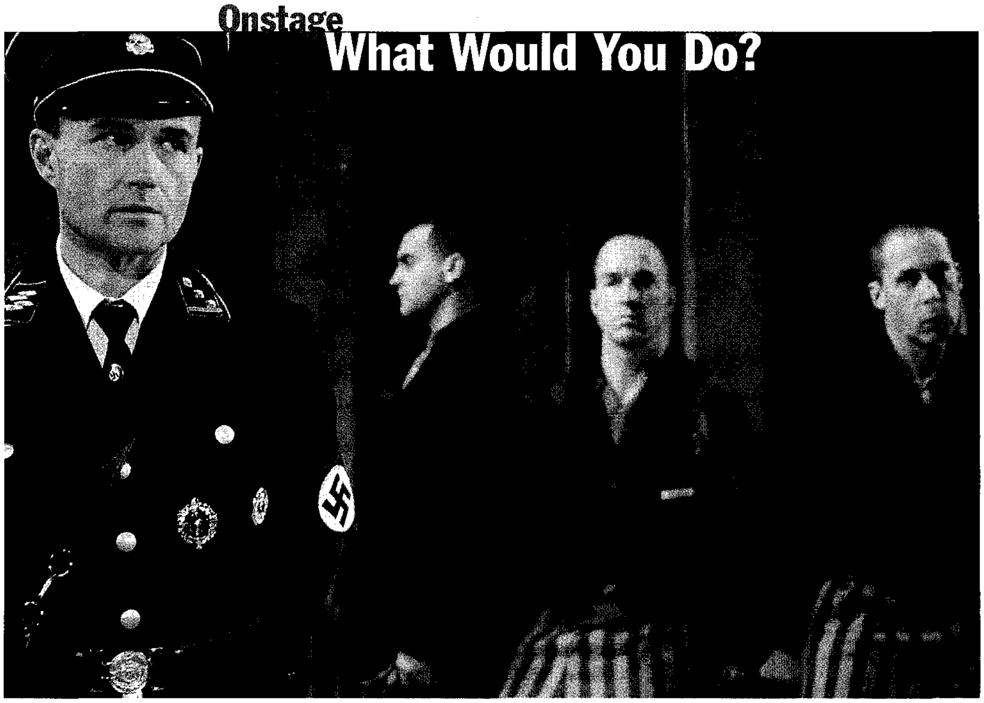
The Winter's Tale—The (sort-of) comedy by Shakespeare. $16–$21 during previews, $21–$26 after a 2/11 opening. Tues., Thurs.–Fri. at 8, Wed. and Sun. at 2, Sat. at 5 and 9. Through 3/16. *Pearl Theatre, 80 St. Mark's Place (598-9802).*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club early last year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories is currently a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan and Rita Moreno and Jerry Stiller replacing Barbara Bar-

Onstage

What Would You Do?



This week is your last chance to catch Tim Blake Nelson's drama 'The Grey Zone,' a fictionalized account of the agonies of conscience undergone by the Auschwitz Sonderkommando—a contingent of Jews who complied with Nazi mandates in order to save themselves and their families. It's been extended through February 10 at MCC Theater, 120 West 28th Street (727-7765).

Photograph by Joan Marcus.

rie and Larry Keith. $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Bed and Sofa—The creative team responsible for 1986's *Goblin Market*—Polly Pen and Andre Ernotte—is back on the scene, this time with a musical adaptation of Abram Room's 1926 cult film about the birth of the modern age in 1920s Moscow. $30. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Blue Window—Craig Lucas (*Prelude to a Kiss*) bends language into intricate counterpoint by following the inhabitants of five neighboring Manhattan apartments as they converge for a dinner party. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Opening 2/6. *Manhattan Theatre Club, 131 West 55th Street (581-1212).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the famous recluse's life. $20. Thurs.–Fri. at 8, Sat. at 7, Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

The Coyote Bleeds—A drama by Tony DiMurro about police misconduct. $22.50–$27.50. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. *Worth Street Theater, 173 W. Broadway at Worth St. (279-4200).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Valerie Harper, Kelly Bishop, and Brian Reddy; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

Dick Gregory Live—$35–$37.50. Tues.–Thurs., Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. *47th St. Theater, 304 W. 47th St (315-0112).*

Dog and His Master—An English adaptation of Chinese playwright Liu Jinyun's *Uncle Dog's Nirvana*, which chronicles the hard-knock life of a peasant named Dog as he survives assorted waves of political revolution and land reform in the 25 years following the 1946–49 revolution. $15; $10 students/seniors. Wed.–Sat. at 8, Sun. at 2. Through 2/11. *Chelsea Playhouse, 125 W. 22nd St. (279-4200).*

F/Left of the Moon—Two new plays by Laurence Holder and Fred Newman dealing with, respectively, the political history of the activist Lenora Fulani and a group of confused midwesterners struggling through the social changes of the 1960s. $25. Thurs.–Sat. at 8, Sun. at 2. Through 2/25. *Castillo Cultural Center, 500 Greenwich St. (941-5800).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Frank Pig Says Hello—Pat McCabe's stage adaptation of his novel *The Butcher Boy*, about a youth whose madness, together with his reading habits, causes him to assume the persona of a pig. $25. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Jam on the Groove—Several months ago, GhettoOriginal, a troupe of first-generation hip-hop performers from pioneering groups like Magnificent Force and Rock Steady Crew, unveiled at P.S. 122 a stage show—a considerable critical and popular success—that used street music and dance in the service of dramatic storytelling, and that was also called GhettoOriginal. This proved confusing. *Jam on the Groove* is (as they say) the Same Thang with a New Name, and exhilarating as ever. And what evolution, really, could be more natural? American musicals have been driven by another dance (tap) with its roots in street-corner improv for 70 years or so, so these guys may be working in a more established tradition than they think. $29.50–$39.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane (420-8000).*

King Lear—The story of a fond and foolish old king (F. Murray Abraham) stripped of pride to confront mortality is Number Thirty in the New York Shakespeare Festival's ongoing Shakespeare Marathon. $37.50. Tues.–Sat. at 8, Sat. and Sun. at 2. Through 2/18. *Anspacher Theater at the Public Theater, 425 Lafayette St. (260-2400).*

The Lady from the Sea—The play by Ibsen. $24/TDF, $19 seniors, $12 students. Thurs.–Sat. at 8, Sun. at 3. Through 2/25. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Major Barbara—Ninety years after it was written, George Bernard Shaw's witty and incisive look into the morality of arms production—a subject wherein religion, sociology, and capitalism appear, at least in the playwright's view, to have equally unassailable claims—is still asking the unanswerable-but-provocative questions that need to be asked. $24, $19 seniors, $12 students. *Bouwerie Lane Theatre, 330 Bowery at Bond St. (677-0060).*

Mata Hari—A revival of the 1967 musical by Edward Thomas, Jerome Coppersmith, and Martin Charnin about World War I's most notorious intelligence officer, vamp division. $30–$35. Tues. at 7, Wed.–Sat. at 8, Sat. and Sun. at 2:30. Through 2/18. *Theatre at St. Peter's, Citicorp Center, 54th St. at Lexington Ave. (935-5820).*

Measure for Measure—Among Shakespearean repertory companies, you might argue, a reliable index of sophistication is the approach taken to the so-called problem plays, whose complex mixture of straightforward seriousness and dark comic irony requires expert balancing. Accepting that challenge, Theatre for a New Audience, the acclaimed Off Broadway company that's drawn raves for its breathtaking versions of (the relatively straightforward) *Titus Andronicus* and *Henry VI* over the past several years, has chosen what's perhaps the knottiest of all the Bard's scripts as its season opener. $32.50. Tues.–Sat. at 7:30 at 8. *Playhouse at St. Clement's, 423 W. 46th St. (279-4200).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $32.50–$40. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Through 3/17. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Preview
Merchant Jivery

Hang around in theatrical circles? If so, chances are good you've heard playwright A. R. Gurney's long-running joke about collaborating with his friend Wendy Wasserstein on a script to be titled *The Gentleman and the Jewess.* It's a good-natured gag, but it takes on unexpected ironies when one realizes that Gurney's new play, *Overtime*—a comic sequel to *The Merchant of Venice*—comes within a hair's breadth of fitting that bill precisely. In the show, beginning previews February 13 at Manhattan Theatre Club's Stage II, the author of *Love Letters* and *The Dining Room* leaves his usual subject of dysfunctional northeastern Wasp gentility for something new: a comic fantasia that not only looks in on Shakespeare's Venetians just after the trial scene but transmutes them into a gumbo of contemporary, issue-driven ethnic characters including Jews, blacks, Latinos, and Irish-Americans. (The author doesn't leave familiar territory entirely behind, thank goodness. Says Gurney: "Portia and Lorenzo, the shallowest characters in the play, are *obviously* Wasps.") Using *Merchant* as a taking-off point allowed Gurney to address several long-felt dissatisfactions with the original, in particular its notoriously anticlimactic fifth act. The real motivation behind *Overtime's* composition, however, was a question of "ethnic identity": In a climate of political correctness bordering on the obsessive, is it possible to distinguish a responsible inquiry into racial difference from mere racial prejudice? "You can use four-letter words onstage as much as you want," Gurney says, "and nobody cares. But bring up ethnic issues, and people start bristling. I thought that playing such issues as comedy firmly based on an established text would be an interesting way to see if you could get beyond that." And did the resulting Elizabethan sprawl prove a liberating alternative to Gurney's usually smaller-scaled pieces? "Oh, sure," he says. "Besides, you know what T. S. Eliot said: Only immature poets imitate. Mature ones *steal.*" RANDALL SHORT

Photograph by T. Charles Erickson.

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Picasso at the Lapin Agile—Steve Martin's playwriting debut is about modern art, the Theory of Relativity, sleeping with girls, the creative process, *Les Demoiselles d'Avignon*, sleeping with girls, the romance of transcendental mathematics, sleeping with gi—well, many interesting beverages, and Elvis. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade, Broadway at 76th St. (239-6200).*

The Preservation Society—Southern, fine. Southern debutante, fine. *Lesbian* Southern debutante—well, *that* gets a little complicated. William S. Leavengood's new comedy imagines how it might play out. $33–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/11. *Primary Stages, 354 W. 45th St. (333-4052).*

Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC-TV children's series. $20–$25. Wed.–Sat. at 8, Fri. and Sat. at 10, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Sheba—In the Bible, the briefly described meeting of King Solomon and the Queen of Sheba probably records a more-or-less straightforward diplomatic meeting between the monarchs of neighboring Ancient Near Eastern principalities. But, hey—if historical precision were the point in musicals, how many big second-act love ballads would make the cut? Perhaps taking their cue from one brief phrase ("She communed with him of all that was in her heart"), Sharleen Cooper Cohen and Gary William Friedman have fashioned a lyrical love story about doomed passion and clashing cultures. $30. Tues.–Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. *Playhouse 91, 316 E. 91st St. (831-2000).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29–$39.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Too Jewish?—A one-man musical written and performed by Avi Hoffman, in which the author, a self-taught anthropologist of sorts, re-creates songs and comedy routines from *der Goldener Zeit* of Jewish vaudeville. Wed.–Sat. at 8, Mon. and Wed. at 2, Sun. at 1 and 4. *Westside Theatre Downstairs, 407 W. 43rd St. (307-4100).*

Un-Medea—$15/TDF. Thurs.–Sun. at 7:30, Sun. at 3. Through 2/11. *Annex Theater, La MaMa E.T.C., 74A E. 4th St. (475-7710).*

The Universe—Unlike Pascal, the unnamed protagonist of Richard Foreman's new stage piece isn't frightened by the eternal silence of those infinite spaces: After blinding himself to free his eyes from the pain of a woman too beautiful to bear, he finds himself speaking directly to—whoa—the cosmos at large. $15 Fri.–Sat.; $10 other performances. Tues., Thurs.–Sun. at 8. Through 3/31. *Ontological-Hysteric Theater, St. Mark's Church, 131 E. 10th St. (533-4650).*

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. $25. Tues.–Sat. at 8, Sat. at 10:30, Sun. at 7. Through 2/25. *Primary Stages, 354 W. 45th St. (333-4052).*

Waiting For Godot—$24/TDF, $19 seniors, $12 students. Thurs.–Sat. at 8, Sun. at 3. Through 2/16. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Wonderful Time—A new romantic comedy by Jonathan Marc Sherman (*Sophistry*). $25. Tues.–Sat. at 8, Sun. at 3 and 7. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The Yiddish Trojan Women—What, you thought that Euripides crowd had it rough? Check out Carol Braverman's story of four Jewish women braving personal dilemmas, political crises, and the whole Life thing, *tateleh*. $30. Tues.–Sat. at 8, Sun. at 2 and 7. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Off-Off Broadway

21st Century Playwrights Festival—The cream of the crop in the 21st Century Playwrights Festival's national competition for undergraduate and graduate writers. "Oh, That Wily Snake!" and "Where I'm Headed": 2/7, 9, 10 at 8. "Finding Rose": 2/6, 8 at 8; 2/7, 10, 11 at 2. $15. *Theatre Row Theatre, 424 W. 42nd St. (279-4200).*

Barbed Wires—$12. Tues.–Sun. at 8, Sun. at 3. *Creative Voices, 750 Eighth Ave. (841-1778).*

The Beautiful People—The comedy by William Saroyan. $15. Thurs.–Sat. at 8, Sun. at 3. Through 2/11. *Greenwich Street Theatre, 547 Greenwich St. at Charlton (219-2085).*

Bedroom Farce—$12. Wed.–Sun. at 8, Sun. at 2:30. Through 2/18. *Theater at West Park Presbyterian Church, 165 W. 86th St. (642-6278).*

The Brooch—A workshop production of a new comedy by Emily Whitesell starring Celeste Holm. $15. Wed.–Sat. at 8, Sun. at 3. Through 2/25. *Miranda Theatre, 259 W. 30th St. (279-4200).*

Catfish, Guns and Corndogs—$8, plus two-drink minimum. Mon. at 8. *Duplex, 61 Christopher St. (255-5438).*

Club Hellfire—$15; $12 students/seniors. Fri. at 9, Sat. and Sun. at 8, Sun. at 2:30. *HomeGrown Theatre Company, 2628 Broadway (961-0962).*

Criminals in Love—$12. Tues.–Sat. at 8, Sat. at 5, Sun. at 3. Through 2/11. *Judith Anderson Theater, 42 W. 42nd St. (1-800-688-1897).*

Dance in the Giddy Circle—$12. Wed.–Sat. at 8. Through 2/24. *Trilogy Theatre, 341 W. 44th St. (595-3433).*

Distortion Taco—$12/TDF. Thurs.–Sun. at 8. Beginning performances 2/8 for a 2/15 opening. *P.S. 122, 150 First Ave. (477-5288).*

Habeas Corpus—An early play by master British *farceur* Alan Bennett. $12. Thurs.–Sat. at 8, Sun. at 3. Through 2/25. *Sanford Meisner Theatre, 164 Eleventh Ave. (924-8699).*

The Impostor—$12. Wed.–Sun. at 8. *Workhouse Theatre, 41 White St. bet. Church St. and Broadway (967-0400).*

Jake's Women—The Neil Simon comedy. $15; $13 students/seniors. Thurs.–Sat. at 8, Sat. at 2. Through 2/10. *St. Bart's Playhouse, Park. Ave. at 50th St. (751-1616 ext. 219).*

Lady of Fadima/Face Divided—$12. Fri.–Mon. at 8. Through 2/12. *Tribeca Lab, 79 Leonard St. bet. Broadway and Church (966-9371).*

Lobby—$12. Tues.–Sat. at 8, Sun. at 3. Through 2/11. *Synchronicity Space, 55 Mercer St. bet. Broome and Grand (777-4327).*

Lysistrata—$12/TDF. Sun.–Tues. at 8. Through 2/27. *Theater 22, 54 W. 22nd St. (243-2805).*

Nora—$6–$8. Thurs.–Sat. at 8. Through 2/24. *WOW Cafe, 59 E. 4th St. bet. Second Ave. and Bowery (505-3250).*

The Odd Couple/The Mousetrap/California Suite—"Couple," Fri. at 8; "Mousetrap," Sat. at 8; "California," Sat. at 10. $15, plus two-drink minimum. Through 5/25. *Trocadero, 368 Bleecker St. (330-7607).*

Of Mice and Men—Tell me about the rabbits, Geoooorge. $12. Wed.–Sat. at 8. Through 2/22. *American Theatre of Actors, 314 W. 54th St. (439-8148.).*

Radio Free New York—Free. Fri. at 8. Through 3/15. *The Fort at Sidewalk Cafe, 94 Ave. A (718-832-8436).*

Requiem for a Heavyweight—Before *The Twilight Zone*, Rod Serling had quite a successful career as *Playhouse 90*'s house scriptwriter in the lyrical tough-guy strain; this, arguably, is his best effort in that field. $12. Tues.–Sat. at 8, Sun. at 3. Through 2/18. *Kraine Theater at Cooper Square Workshop, 85 E. 4th St. bet. Second and Third Aves.*

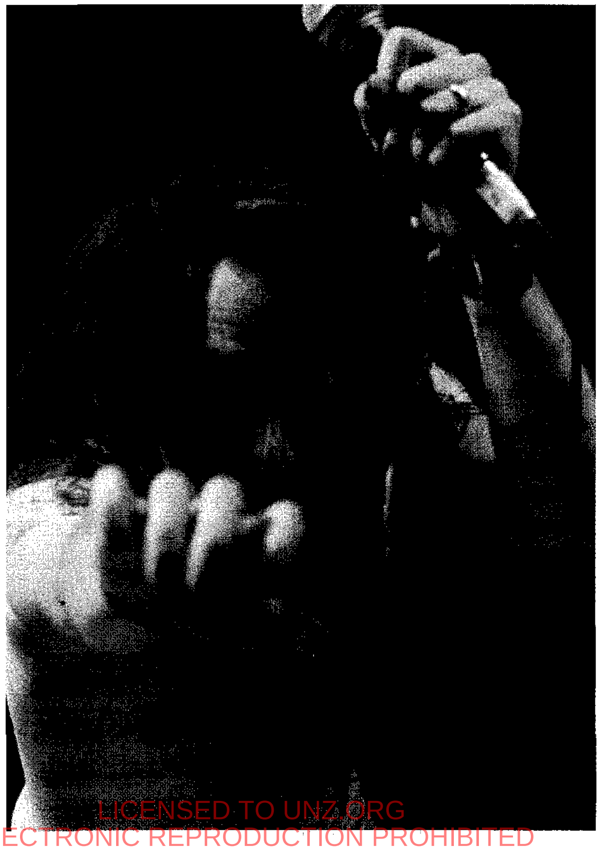
School Belles—$15. Thurs.–Sat. at 8, Sun. at 3. Beginning previews 2/9 for a 2/15 opening. *Fool's Company Space, 311 W. 43rd St. (539-7620).*

Spyz—$8. Sat. at 10:30. Through 3/2. *Workhouse Theater, 41 White St. bet. Church and Broadway (946-4440).*

Opening

Taco Loco

As the MTV explosion proved in the eighties, rock music—from Duran Duran to Nine Inch Nails—has always had a not-so-secret tendency toward dramatic narrative. Writer-performer Stephen Brantley (below) takes it to the stage at P.S. 122 with Distortion Taco, the story of a deranged rocker on a drug-induced sojourn involving beatniks, the Bluebird of Happiness, and Janis Joplin. Opening Thursday at 150 First Avenue (477-5288).



Photograph by Dona Ann McAdams.

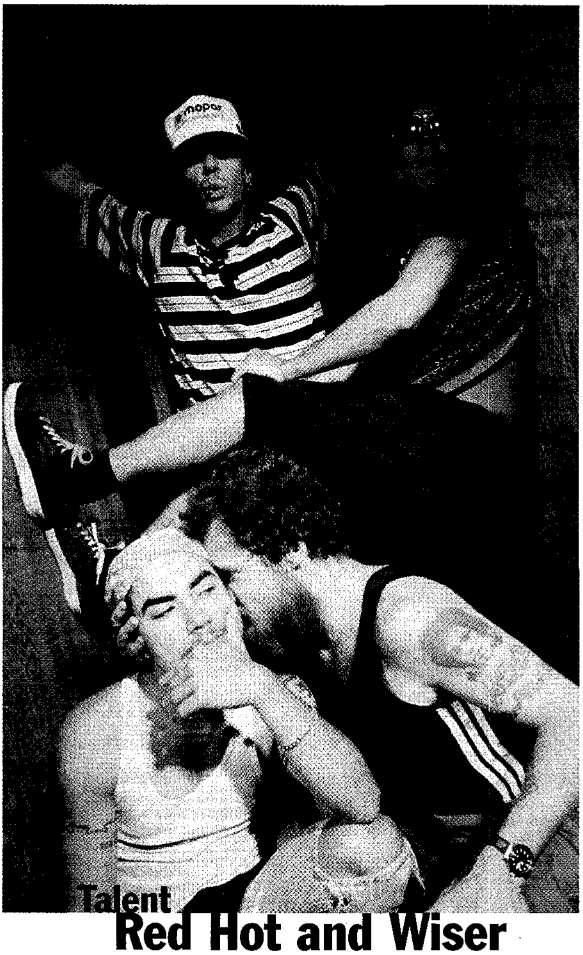
nightlife

Jimmy Scott...Rentals...Kinks Revisited

Concerts

Blur—Rock pundits portray these London gentlemen as the Rolling Stones to Manchester's self-appointed Beatles heirs, Oasis. Though class war and geography certainly support the analogy, the only problem with this BBC-titled "Battle of Brit-Pop" is the music: Oasis actually *sounds* like the Beatles and has presence enough to support such sonic cheekiness. Blur's Damon Albarn, on the other hand, despite Cockney mannerisms and disdainful lyrics, is no Mick Jagger. And his band, despite its tuneful considerations of England's hallowed pop past, is hardly more ready for the pantheon. Nonetheless, they're here to be get their ya-yas out: British stardom still makes for plenty of pre-concert *frisson*—especially when the Stones are otherwise engaged. 2/10 at 8 P.M. *Roseland. $16–$18.*

Red Hot Chili Peppers/Rentals—Maybe it's the years or maybe it's the addition of Jane's Addiction guitarist Dave Navarro, but these reconstructed frat-funkers have made quite a spectacular record. *One Hot Minute* is full of shimmering guitarscapes, hypnotic atmospheres, and ferocious rock jams—more pointed and strange than anything the Lollapaloozites who swayed to "Under the Bridge" two years ago had any right to expect. And as always, bassist Flea and frontman Anthony Kiedis remain committed to *rocking* more athletically than any live act going. A post-grunge Van Halen, with heart./A charmingly odd little band, the Rentals began as a pet project of Weezer bassist Matt Sharp, whose glum, bespectacled mug—along with a wonderful Moog synthesizer melody—helped propel their video "Friends of P." to "Buzz-Bin" status on MTV. The band mixes the nerdy New Wave–isms of Gary Numan and Devo, and features the rhythm section of Weezer's fellow L.A. band, that dog, which happens to include two daughters of jazz bassist Charlie Haden. Go figure. 2/9 at 8 P.M. *Madison Square Garden Arena, between 32nd and 33rd Sts. on Seventh Ave. Sold out.*



Talent

Red Hot and Wiser

Gone are the tube-sock codpieces—along with the original drummer, three consecutive guitarists, and truckloads of naïveté. A leaner, tougher Red Hot Chili Peppers (Madison Square Garden, February 9) wrought the new *One Hot Minute* (Warner Bros.). A band that rocks with a conviction that's been tested.

Ray Davies—(See page 136.) 2/12–2/18 at 7:30 P.M., 2/16 at 6:30 P.M. and 10 P.M. *Westbeth Theatre, 151 Bank St. (307-7171). $35 and $40.*

"Ella, Billie, Sarah, and Carmen"—The Carnegie Hall Jazz Band pays tribute to the great jazz chanteuses Fitzgerald, Holiday, Vaughan, and McRae, with the help of singers Ernestine Anderson, Nnenna Freelon, Tess Marsalis, and Carol Sloane. 2/8 at 8 p.m. *Carnegie Hall, 154 W. 57th St. (247-7800). $15, $30, $38, $55.*

Isaac Hayes—The gleaming pate and moody baritone of Señor Love Daddy Hayes presides over Valentine's Day with the eighties' answer to Peaches & Herb, Ashford & Simpson. 2/14 at 8 P.M. *Paramount Theatre. Sold out.*

Alanis Morisette—With Loud Lucy. 2/8. *Roseland, Sold out.*

Larry Ridley—The jazz bassist performs the music of Charlie Parker and Dizzy Gillespie, featuring Abraham Burton, Ronnie Matthews, and Alan Nelson. 2/11 at 3 P.M. *The Schomberg Center at New York Public Library, Langston Hughes Auditorium. 135th St. and Lenox Ave. (255-9607). $12.*

"Tone: Cyberfemme"—The monthly new-music series Tone offers works by women, including cellist Maya Beiser, of the Bang on a Can All-Stars, Elodie Lauten, Ikue Mori, Kumiko Kimoto, and D.J.'s Gretchen and Lucy. 2/10 at 9 P.M. *The Kitchen, 512 W. 19th St. (255-5793). $12.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—that recently celebrated its twentieth anniversary. Given to rock, jazz, and folk artists of all stripes. 2/12: Indie-rock champs Sun Volt. 2/14: 3 Men and a Babe, featuring Robin Batteau, David Buskin, James Naughton, and that wry folksinger—and, apparently, said babe—Christine Lavin. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 2/8: Halcion. 2/9: New York's favorite Kansas transplant, Freedy Johnston sings his harrowing folk-rock vignettes of losers, lost souls, and wounded lovers. The compassionate portraits and haunting songs on records like *This Perfect World* have already won Johnston critical raves, but what's almost as appealing is his band: straight-forward, soulful, and drum-tight—the perfect complement to a spot-on songwriter. 2/11: Vitapup. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. (Punk-rock credibility points for ID-ing its acronym.) Next door, CB's Gallery offers a more well-heeled atmosphere, with higher-end tap beers and quieter, if no less impassioned, acoustic acts. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 2/9–2/10: The legendary South Side guitar-slinger, Otis Rush. 2/14: Kerry and the Gypsy Blues. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to their famed trash-rock party, "Green Door NYC." *15 St. Marks Pl. (475-9726).*

Continental Divide—A dark, grimy, shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful low-lifes—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. *25 Third Ave. at St. Marks. (529-6924).*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 2/6: The weekly hip-hop party "Funk Hut," a frequently star-studded affair. 2/12: Avant-saxophone demon Charles Gayle leads a trio. Live music nightly. *416 W. 14th St. (229-0785).*

Don Hill's—South and West enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. *511 Greenwich St. (219-2850). $*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Mike Hashimoto.

Fez—Hidden beneath the Time Cafe, Fez takes some assertiveness to access on a crowded night, but Mingus fever makes it the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 2/9–2/10: Susan McKeown and Chanting House; Freddy White. 2/13: Spooky Ruben. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 2/8: The glammy new alt-rock stars Spacehog; the fierce, Angry Young Woman-ish singer-songwriter, Tracy Bonham. 2/10: The shrieking, gruesomely attired and luridly made-up rock band–cum–performance collective, The Voluptuous Horror of Karen Black terrorize these eerie confines with Psychotica and Ultra Bidé. *17 Irving Pl. (777-6800).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 2/9: Continental Drifters. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. 2/10: Freedy Johnston follows up his Brownie's gig here on 2/10. 2/12: Singer-songwriter Francis Dunnery. 2/14: Roots-rocker nouveau Walt Mink. *217 E. Houston St. (260-4700).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 2/9: Them Keener Boys. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 2/8: The great ska institution, The Skatalites. 2/14: "Night of the Living Dub" featuring Style Scott. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column and muddy-sounding areas by getting there early. 2/8: The Continental Drifters, featuring dB's alumnus and unofficial fifth member of R.E.M. Peter Holsapple. 2/10: Morris Day and the Time. 2/14: A benefit for the Johnny Copeland Heart Fund featuring Clarence "Gatemouth Brown, Charles Brown, James Cotton, Lucky Peterson, and Johnny Copeland. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 2/9: Leo Nocentelli of the Meters. 2/10: Max Creek. 2/16: Toasters; Stubborn All-Stars. *161 Hudson St. (966-5244).*

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking light fixtures hovering from the ceiling. The fine jazz musicians that play nightly rarely draw large crowds, probably owing to the longish uptown trek required to see them. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. Through 2/11: George Shearing Trio; Tal Farlow Trio. 2/13–2/18: Tito Puente's Golden Jazz All-Stars. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Through 2/10: The stellar vibraphonist Steve Nelson plays with James Williams and Essiet Essiet. 2/11: Larry Willis and James Genus. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. 2/8: Michael Petrosino Trio. *7 W. 31st St. (631-0100).*

Iridium Room—Pianist Randy Weston was globe-trotting long before it became fashionable and his 30-year partnership with Moroccan musicians recently bore fruit in *The Splendid Master Gnawa Musicians of Morocco & Randy Weston,* a record on which Weston, a vibrantly rhythmic pianist and wonderful composer, plays only one tune. Doubtless he'll be more center stage when his African Rhythms plays here 2/6–2/11, featuring saxophonist Billy Harper, Benny Powell, Talib Kibwe, Alex Blake, and Neil Clarke. If so, this should be a fairly spectacular run. 2/13–2/18: Dorothy Donegan Trio. 2/20–2/25: Terence Blanchard Quintet. 2/27–3/3: Slide Hampton and Jazz Masters. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight sets Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. Through 2/10: Pianist Dado Moroni and Bassist Peter Washington. 2/11: Guitarist Russell Malone. *33 University Pl. (228-8490).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 2/12: David Murray Big Band. 2/13: Dave Holland. 2/14: Paul Motian Electric Bebop Band. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Match—Smart and trendy, this slick SoHo hang grabs some *gravitas* on Monday nights, when the Shorty Jackson Legacy Blues Band holds forth. *160 Mercer St. (343-0020).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 2/9–2/11: John Clark Octet with Kamau Adilifu, Billy Harper, Alex Foster, Robin Eubanks, Pete Levin, Peter Herbert, and Steve Wolf. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 2/6–2/18: The transcendent torch-song balladeer Jimmy Scott. Wednesday nights, the cover's a scant five bucks. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Flugelhornist extraordinaire Art Farmer has fittingly titled his recent record *Ph.D,* which is upwards of his *hundredth* release. The wry and romantic hornman leads a quintet with Don Braden, Geoff Keezer, Kenny Davis, and Carl Allen. He plays through 2/18. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—The muscular and quick-witted saxophonist Arthur Blythe—a legend now, a bona fide star in his prime—puts in work at this surprisingly small venue, 2/7–2/10. Not only has George Mraz spent a decade as bassist for the superb pianist Tommy Flanagan, a notoriously exacting bandleader, he's also clocked time with a list of jazz heavies that would terrify just about anyone: Joe Henderson, Bill Evans, Elvin Jones, Stan Getz, and Hank Jones, who bestowed the superlative "There is no greater jazz bassist in the world today than George Mraz." So when he steps to the foreground as a leader here 2/14–2/17, the world should take notice. Late-night jams happen Thursdays. Every Monday, the Maria Schneider Orchestra plays at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Talent

Angel of Romance

The eerie, utterly transporting voice of Jimmy Scott graces Tavern on the Green, February 6–18. His heartrending ballad alchemy makes him the perfect singer for Valentine's Day—if you can take it.

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 2/7: Salsoul Comedy Troupe. 2/11: Gilbert Gottfried. 2/12: "New Talent Night," hosted by Eddie Brill. 2/14: Valentine's Day Dinner Show with James Stephens III. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 2/11: Greer Barmes; Kevin Brennen; Dave Attei; Mark Maron; Larry Amoros. 2/12: Ray Romano; Rick Crom; Dave Attell; Eddie Brill; Wanda Sykes-Hall. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Photograph by Jay Blakesberg.

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 2/11: Glenn (Mr. Bullhorn) Super; Rob Magnotti; Ben Creed; Lenny Varnedoe; Billy Jaye; Nancy Redman. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club —One of the more intimate comedy spots, with regulars on Comedy Central's "Stand Up Stand Up." *254 Greene St., bet. 8th St. and Waverly Place. (475-5263).*

Luna Lounge—Mondays, it's The Show Formerly Known As Rebar. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 2/9–2/11: Todd Barry; Billy Jaye; Jeff Ross; Mark Maron; with Susie Essman on Saturday Night. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Through 3/2: John Pizzarelli. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Pianist and singer Peter Mintun is back for a return engagement here through 5/4. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Eartha Kitt, doing the chanteuse thing in her trademark catlike purr through 2/21. Tues-Sat. at 8:45 and 10:45. $45 cover, no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing on Thursday, Friday, and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $10; jacket and tie required. *2 E. 61st St. (940-8185).*

F. illi Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

La Rivista Ristorante—Singer/pianist Chris Barrett, Tues.–Sat. from 8 to midnight. No cover, no minimum. *313 W. 46th St. (245-1707).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Rosemary Clooney is back in town for her eighth annual engagement here. The theme of the singer's show—complete with a fourteen-piece big band this time around—is her mid-50s collaboration with the great Nelson Riddle. Through 3/2. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet recently celebrated the first anniversary of its successful Friday-evening engagement here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. This week, cabaret's Quinn Lemley sings a tribute to *Cabaret*'s Kander and Ebb. No cover, no minimum. *234 W. 44th St., Club Room, 2nd floor (221-8444).*

Bars

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beauty Bar—Another concept bar from the people who brought you No Tell Motel and Babyland. "Beauty parlor" is the theme—which the space was quite recently—and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine, it's a henna.) *231 E. 14th St., at Second Ave. (539-1389).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender in whom a request for a neat bourbon inspires paroxysms of self-doubt. *358 Bowery, at 4th St. (475-2220).*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. *353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-9085).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Performance

One Kink's Story

"This is not going to be a factoid-night-out-with-tunes," cautions Ray Davies, Kinks singer turned musical monologuist. "It's a story, it's songs, it's anecdotes. It's just all the stuff you can't condense into a two-and-a-half-minute pop song." Davies, who instead condenses all that stuff into the musical memoir *20th Century Man* (Westbeth Theatre, February 12–18), is that rare thing, a rock singer whose post-arena ventures are actually inspired. After surprising the literati with last year's quirkily ambitious "unauthorized autobiography," *X-Ray*, Davies happened upon a new performance space: the bookstore. "I was doing readings in these quaint, little-old-lady shops in Canterbury and Oxford. And I thought, 'This is a nice, relaxed atmosphere. I'd love to play a few tunes here as well.' " So he started doing just that, reading, reminiscing, and singing his songs at midsize venues around Britain. The sharp-witted Davies, a spellbinding raconteur, soon found himself the toast of Edinburgh's theater festival. Part of the success doubtless comes from the story of the Kinks, one of England's great rock acts. "It's about four blokes that got together and actually were, for a few months, the greatest thing in the world." But probably the most compelling characters in Davies's bildungsroman are his songs—"A Well Respected Man," "Waterloo Sunset," "Tired of Waiting for You," "Lola"—and, maybe, rock and roll itself. "One of the most exciting parts in the show for me is reliving when Dave [Davies, his brother and band mate] first did his guitar solo in 'You Really Got Me.' It's a moment I still remember in slow motion. When that works onstage, when I feel like the audience really *gets* it . . . there's simply nothing like it."

CHRIS NORRIS

in concert

De Falla Tribute...Schubertiade...Steve Reich

Classical Music

Tuesday, February 6

New York Chamber Symphony—Performs works by Rossini and Beethoven; Gerard Schwarz, music director. *92nd St.Y, at Lexington Ave. (996-1100), at 7:30; $30.*

Flamenco Evening—Traditional Spanish music with vocalist Enrique Morente and guitarists Tomatito and El Paquete. *Alice Tully Hall, Lincoln Center (721-6500), at 8; sold out.*

Joshua Gordon, Cellist—Performs works by Copland, Milhaud, and Rachmaninoff. *Merkin Concert Hall, 129 W. 67th St. (721-6500), at 8; $12.*

Wednesday, February 7

A Date With the Devil—The Orchestra of St. Luke's and bass Samuel Ramey perform arias and orchestras from Berlioz, Gounod, and Offenbach; Julius Rudel, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$40.*

Keyboard Conversations—Pianist Jeffrey Siegel elucidates "The Sensuous Sonorities of Debussy." *92nd St.Y, at Lexington Ave. (996-1100), at 8; $15.*

Sacred Music in a Sacred Space—Music from Jesuit Rome with the St. Ignatius Choir; Kent Tritle, conductor. *Church of St. Ignatius Loyola, Park Ave. at 84th St. (288-2520), at 8; $18.*

Katsaris Piano Quintet—Peforms works by Melanie Bonis, Prince Ferdinand of Prussia, and Brahms. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20–$35.*

Alaria Chamber Ensemble—Performs the premiere of David Loeb's *Por que Llorax Blanca Nina? Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $17.50.*

Cosmopolitan Chamber Players—Perform works by Mozart, Bartok, and Brahms. *Merkin Concert Hall, 129 W. 67th St. (721-6500), at 8; $12.*

Thursday, February 8

Solid Brass—Brass works from the Medieval through the twentieth century. *Lang Recital Hall, 68th St. bet. Park and Lexington Aves. (772-4448), at 7; $5.*

Bargemusic—Works by Beethoven and Khachaturian. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

New York Philharmonic—Performs works by Albéniz, Rodrigo, and De Falla; Charles Dutoit, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Guarneri String Quartet—Performs works by Stravinsky, Mozart, and Beethoven. *Miller Theater, Columbia University (854-7799), at 8; $15.*

Hans Otte, Pianist—Performs "Book of Sounds," an experiential piano cycle. *Goethe House, 1014 Fifth Ave., at 82nd St. (439-8683), at 8; free.*

No Soap Radio—A festival of new American song, featuring groups including Drink Me, Orson Welk, and Flat Old World. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8; $12.*

Photograph by Michael Szabo.

Friday, February 9

Radu Lupu, Pianist—Performs works by Schumann and Schubert. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $12–$45.*

Trio—Pianist David Golub performs Wolf's *Italienisches Liederbuch* with soprano Benita Valente and baritone William Stone. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $25.*

New York Philharmonic—See 2/8.

No Soap Radio—See 2/8.

Saturday, February 10

Orpheus Chamber Orchestra—With pianist Jeffrey Kahane, performs works by Stravinsky, Mozart, and Tchaikovsky. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$60.*

Shafaatullah Khan—Performs classical Indian music on the sitar and tabla. *Miller Theater, Columbia University (854-7799), at 8; $20.*

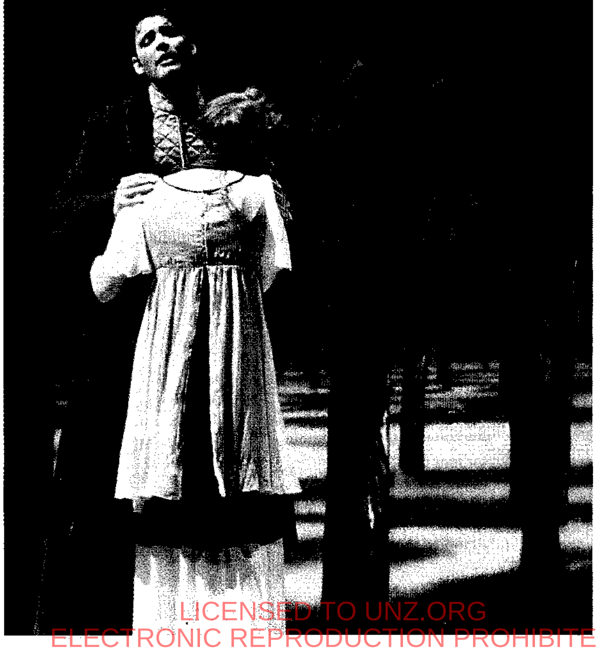
Steve Reich and Musicians—With Theatre of Voices, performs an all-Reich program. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $30.*

Schubertiade 1996—Baritone Hermann Prey leads a vocal ensemble in lieder by Beethoven and Schubert. *92nd St.Y, at Lexington Ave. (996-1100), at 8; $27.50, $125 for series.*

New York Philharmonic—See 2/8.

Opening
Mad Love

Based on Ariosto's 1516 epic poem, Handel's *Orlando* leaves out none of the stargazing, love songs, and insanity of its source. Les Arts Florissants presents a contemporary staging at BAM Opera House, February 9 to 13, lending the company's Baroque vocal and instrumental skills to the opera's pitched battle between Love and Glory.



Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

No Soap Radio—See 2/8.

Sunday, February 11

Garrick Ohlsson, Pianist—Performing the penultimate leg of his Chopin Cycle. *Alice Tully Hall, Lincoln Center (721-6500), at 2; sold out.*

Les Arts Florissants—Baroque group performs Handel's Concerti Grossi, Opus 6; William Christie, conductor. *BAM Carey Playhouse, 30 Lafayette Ave., Brooklyn (718-636-4100), at 3; $20–$40.*

Bargemusic—See 2/8, at 4.

Pepe Romero, Guitarist—A tribute to Manuel de Falla. *Merkin Concert Hall, 129 West 67th St. (721-6500), at 7:30; $16.*

Schubertiade 1996—Pianist John O'Conor perfroms sonatas and character pieces by Beethoven and Schubert. *92nd St. Y, at Lexington Ave. (996-1100), at 8; $27.50, $125 for series.*

No Soap Radio—See 2/8.

Monday, February 12

Total Eclipse—New York Festival of Song presents the poetry of Verlaine and Rimbaud set to music. *92nd St. Y, at Lexington Ave. (996-1100), at 8; $20.*

Philadelphia Orchestra—With pianist Murray Perahia, performs works by Mozart. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$85.*

Opera

Metropolitan Opera— Rossini's *Otello*, 2/6 at 8, 2/10 at 1:30; Verdi's *Falstaff*, 2/7 at 8, 2/10 at 8; Mozart's *Così fan tutte*, 2/8 at 8; Puccini's *Turandot*, 2/9 at 8. *Metropolitan Opera, Lincoln Center (362-6000); $23–$175.*

La Bohème—Dicapo Opera Theater's new production marks the opera's one-hundredth anniversary. 2/9 and 2/10 at 8. *184 East 76th St. (759-7652); $22.50.*

Orlando—Les Arts Florissants perform Handel's 1733 opera. 2/9 at 7, 2/10, 2/12, and 2/13 at 8. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $30–$120.*

Dance

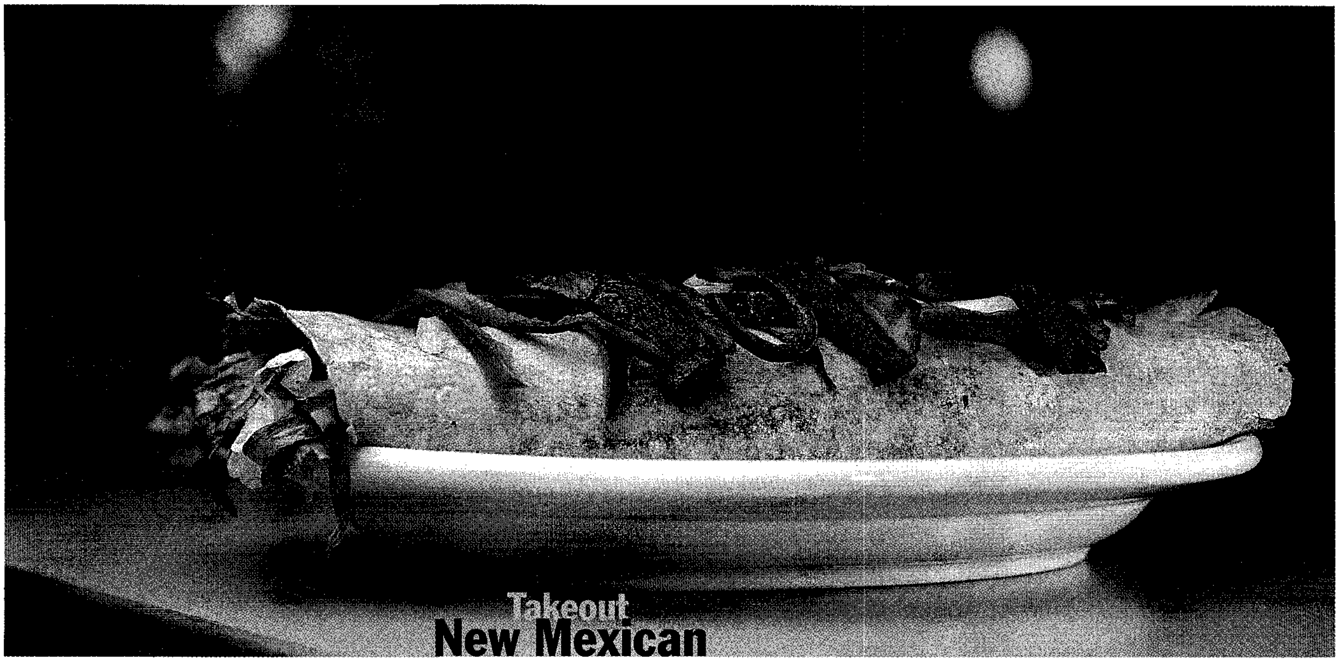
Holly Hughes—Peforms *Cat o'Nine Tales: A Work in Progress.* 2/8–2/11 at 7:30. *P.S. 122, 150 First Ave. (477-5829); $12.*

Merce Cunningham Dance Company—Performs nightly *Events.* 2/6–2/10 at 8, 2/11 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

New York City Ballet—2/6–2/10 at 8, 2/10 at 2, and 2/11 at 3. *New York State Theater, 20 Lincoln Center (870-5570); $22–$70.*

restaurants

Garlic Fondue...Burritoville...Eat to Love



Takeout
New Mexican

Perhaps in an effort to overcome its bland Murray Hill environs, Blockheads has created a batch of new fajita-burritos, with decidedly north-of-the-border fillings like grilled portobellos and salmon wrapped in bright-colored spinach or tomato tortillas. A poblano-chili-and-sweet-onion sauté adds the requisite bite. (499 Third Avenue, at 33rd Street.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBeakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course,

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Steven Freeman.

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this month's list

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Plaka Restaurant
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they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

South Street Seaport

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 25 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day (try the new Sunday brunch, with live Inca jazz) and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera trio on Saturdays. *108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare, from crab cakes to Maine lobsters to Sunday brunch, is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

Kokachin—Elka Gilmore was recruited from the West coast to create this shrine to Asian seafood, with subtly spiced, high-quality versions of tuna, sturgeon, oysters, and more. The newly refurbished Omni Berkshire provides a casually elegant setting for her refined cuisine. *21 E. 52nd St. (355-9300). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and John Schenk's Mediterranean-influenced American menu, with offerings like braised moulard-duck leg and mustard-crusted rack of lamb, propels the kitchen directly (and deliciously) into the twenty-first century. *60 E. 54th St. (838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The new upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

Ristorante De Grezia—A midtown spot, popular among the neighborhood's businessmen, serving gourmet Northern Italian cuisine. *231 E. 50th St. (750-5353). (E) AE, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

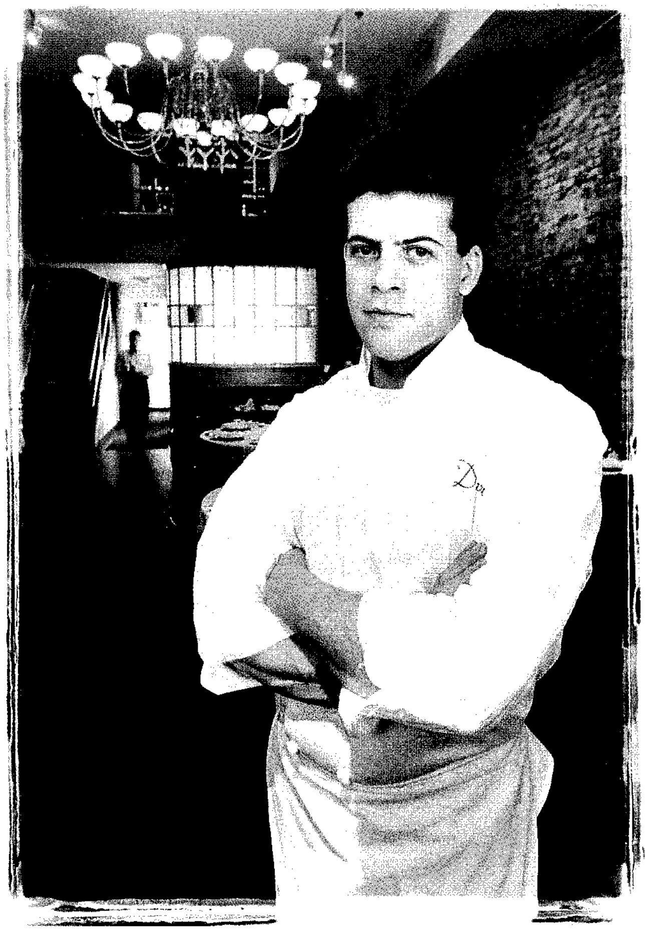
Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Zarela—A festive Mexican restaurant with a menu that lives up to its margarita-fueled bar scene, Zarela is known for its authentic regional cuisine. Try the red-snapper hash, chipotle-grilled salmon, tequila-braised chicken, and homemade tamales. *953 Second Ave., nr. 50th St. (644-6740). (M–E) AE, DC.*



Restaurant
The Hot Seat

After concocting a bravely eclectic (if a tad overambitious) cuisine at midtown newcomer Dava, Rocco DiSpirito has been replaced by fellow wunderkind Eric Martin, whose culinary knack comes in equal parts from nature (as son of Air France's executive chef Michele Martin) and nurture (at American Renaissance and Les Célébrités). His still-evolving contemporary American menu features herb-infused oils, broths, and Asian influences. (340 Lexington Avenue, near 39th Street.)

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (307-7311). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This casually elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Millenium Broadway (789-7508). (M–E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castlelike setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Photograph by Steffen Thalemann.

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Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. *151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS, TM.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE; DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Kodnoi Thai Cuisine—Authentic home-style food cooked by a real Thai mother, with traditional preparations of pad Thai, crispy red snapper, pineapple shrimp curry, tiger prawns, and lemongrass soup. Antiques and a fireplace cozy up the bustling East Side location, midway between Bloomingdale's and the 59th Street bridge. *208 E. 60th St. (688-2177). (M) AE, DC, DS, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Aroma Therapy

Even without garlic's putative cold- and flu-warding properties, Follonico's Piedmontese bagna cauda would be a welcome wintry homage to the bulb. Chef Alan Tardi's "hot bath" is a pungent fondue of cooked cloves crushed in olive oil. It's served with endive, broccoli rabe, peppers, and beets for dipping and a quail egg to crack into the mixture and cook over the low flame. (6 West 24th Street.)

Photograph by Warren Salowe.

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary French cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. Dinner dancing, starting at nine Thursday through Saturday. *2 E. 61st St., in the Hotel Pierre (940-8185). (E) AE, CB, DC, MC, V.*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner or tea. The contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

Hosteria Fiorella—This friendly neighborhood Tuscan trattoria serves especially fine antipasto and seafood, including a filet mignon of tuna and a claypot-roasted salmon, as well as a variety of pastas and thin-crusted pizzas. *1081 Third Ave., nr. 64th St. (838-7570). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sorvino's—This Upper East Side Italian restaurant offers traditional fare in a cozy, elegant environment. Try the pasta with blue-crab sauce and the grilled veal chops with porcini mushrooms. Yes, that was Woody Allen. *1294 Third Ave., nr. 74th St. (744-5924). (M) AE, DC, MC, TM, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tirami su. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was David Letterman. *235 Columbus Ave., nr. 71st St. (724-4411). Also, Hunan Park Two, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.*

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Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dalí Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Rain—Tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. *100 W. 82nd St. (501-0776). (M) AE, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sidewalkers—A smash-and-grab crab feast, but don't come alone. The mood in this place requires a friend or ten to share it with. *12 W. 72nd St. (799-6070). (M) AE, DC, DS, MC, TM, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, TM, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. Closed Monday. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

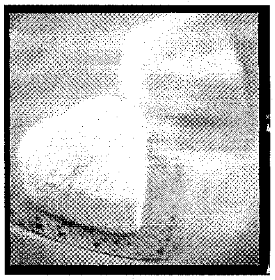
Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Tastings

Eat, Drink, Man, Woman

Once again, Valentine's Day takes the connection between food and love to predictable extremes, perpetuating the legacy of seduction via Godiva assortments and raw shellfish. Restaurateurs continue to exploit the theme with prix fixe menus, cutely named dishes, and bushels of oysters and caviar. This year—from the new gourmet pastaria the Pasta Eater—there's even a "Super Pasta" that claims to cure such conditions as "lack of vigor." Hearts and flowers, or puns thereon, are equally abused. A look at a few recurring motifs.



ROBIN RAISFELD

Source	Aphrodisiac
Aureole *319-1660*	*Oysters and caviar, truffles, lobster and artichoke, foie gras*
Stanhope *288-5800*	*Raw shellfish, duck breast with foie gras, rib eye for two, dessert for two, double-chocolate terrine*
Le Chantilly *751-2931*	*Truffles, filet mignon, foie gras, lobster*
Water Club *683-3333*	*Smoked salmon with caviar, lobster, oysters*
Tsunami *475-7770*	*Sake-simmered lobster tail, festival sushi platter with organic edible rose petals*
Gramercy Tavern *477-0777*	*Clandestine candlelit lunch, three-course tasting menu*
Chelsea Bistro & Bar *727-2026*	*Heart-shaped ravioli of pheasant, artichoke-heart flan*
Fresco *935-3434*	*Italian wedding soup, fried oysters, heart-shaped pizza margherita, and chocolate sin cake*
Verbena *260-5454*	*Oysters, crab with caviar, coeur à la crème*
Union Square Greenmarket	*Coach Farm heart-shaped goat cheese (also sold at Fairway, Balducci's, elsewhere)*
Mothers and Others for a Livable Planet *242-0010*	*$30 gift membership and package of three kinds of Arrowhead Mills organic flour (whole-wheat, amaranth, and oat), recipes from Union Square Cafe's Michael Romano*
The Pasta Eater *688-9714*	*Super Pasta, an herb-enriched linguine*

Photograph by Clara Tuma.

the mix

Uncensored Tomaszewski...Beaux-Arts New York...The ESPYS

John Leonard's Television Notes

Plague Fighters ("Nova," 2/6; 8 to 9 P.M.; Channel 13) takes us closer than we want to be to the Ebola virus (no vaccine and no cure), and what quarantined Kitwit, in Zaire, looked like to the remarkable medical people who remained behind to contain the disease after hundreds of journalists met their deadlines and fled the rain forest and the continent. Those medical people, of course, made up most of the fatalities. Next stop for the lethal virus: the Ivory Coast.

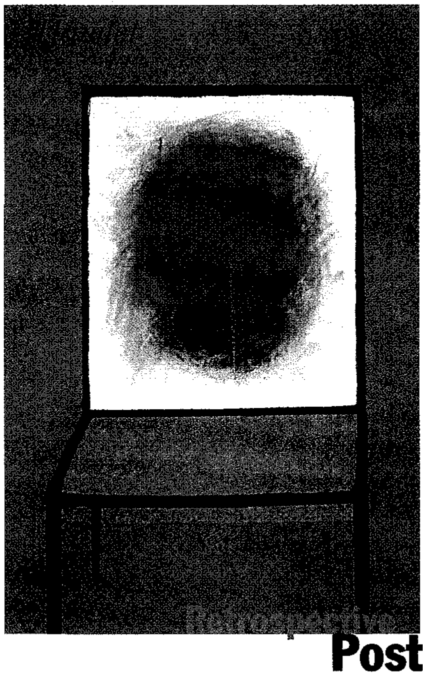
Murder on "Abortion Row" ("Frontline," 2/6; 9 to 11 P.M.; Channel 13) is the inside story of 22-year-old loner/loser John Salvi III, who murdered two receptionists working at abortion clinics in suburban Boston in 1994, and of the two young women themselves, one of them raised a Catholic, as was Salvi himself. It's also a many-sided and stereotype-shattering account of the second thoughts and hindsights of "pro-choice" and "pro-life" activists, their families and their friends, and the confused leaders of their churches and communities. Salvi's trial starts soon.

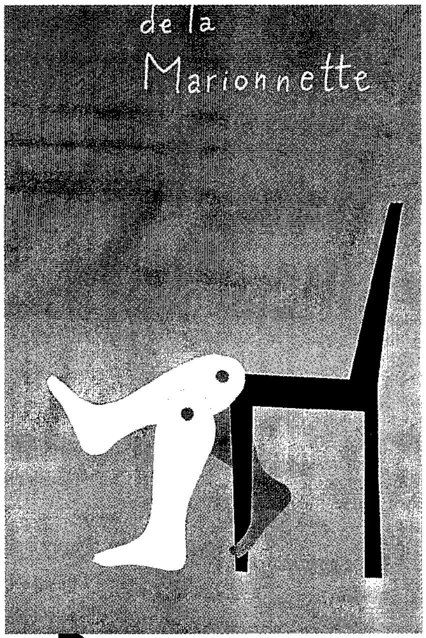
Last Feast of the Crocodiles ("National Geographic," 2/7; 8 to 9 P.M.; NBC) blames nobody but a drought for what happened at a water hole in South Africa's Kruger National Park in 1991. What we see, as the Luvuvhu River basically evaporates, is wildlife of every variety—impalas, baboons, warthogs, storks—dying of thirst. But even as it sorts out skeletons in cakes of mud, this fantastic footage tells another story, of a peculiar camaraderie of crocodiles and hippos, a behavior inexplicable to scientists, a kind of symbiotic surrender to the inevitable. Don't miss.

Law & Order (2/7; 10 to 11 P.M.; NBC), about the toxic-gassing of a subway train on its way downtown from Harlem by a very creepy white supremacist, is not to be missed because it also features the appearance in New York of Andre Braugher and Kyle Secor from Baltimore and *Homicide,* who are trying to close a similar case involving the toxic-gassing of an African-American church. Much tension between cities and series. And it's not over with this episode.

Hollywood on Trial (2/8; 7 to 9 P.M.; TCM), a 1976 documentary on the fifties blacklist era narrated by John Huston, launches a monthlong all-night marathon look on Turner cable at 24 different films either written by, directed by, or acted in by the blacklistees themselves. You may wonder, as did Murray Kempton years ago, why these movies weren't more subversive. That they weren't—that they ranged from the good (like *Woman of the Year* and *Humoresque*) to the bad (like *Action in Arabia* and *From the Earth to the Moon*) to the ugly (*Exodus*)—makes the hysteria also look ridiculous.

Prime Suspect: Inner Circles ("Masterpiece Theatre," 2/11; 9 to 11 P.M.; Channel 13) is a satisfying improvement on the last disappointing installment, with our Jane (Helen Mirren, of course) ruffling everybody's feathers as she investigates embezzlement, adultery, blackmail, murder, drug-dealing, influence-peddling, and class war in a suburbia every bit as corrupt as David Lynch's *Blue Velvet.* Jane not only plays some politics against her many enemies at Scotland Yard, but also finds, at last, a protégé, from whom she bums a cigarette.





Poster Boy

The forties were not exactly a blithe time for Polish artists. Henryk Tomaszewski had better luck (and more talent) than most: The state-run film-distribution agency invited him to design its posters and then consented to issue them uncensored. His work, including breathtaking posters for 'Black Narcissus' and 'Odd Man Out,' will be celebrated at the Visual Arts Museum from February 12 to March 1 (call 679-7350).

Radio Highlights

Symphony Hall—2/6: Beethoven's Piano Concerto No. 5 in E flat. 2/7: Boyce's Symphony in B flat, Opus 2, No. 7, and Brahms's Symphony No. 3 in F, Opus 90. 2/8: Gretry's *Suite Rococo* and Mendelssohn's Symphony No. 3 in a, Opus 56, *"Scottish."* 2/9: Haydn's Symphony No. 22 in E flat, *"Philosopher,"* and R. Strauss's Violin Concerto in d. 2/12: Copland's *A Lincoln Portrait* and Harris's Symphony No.3. 2/13: Bach's Violin Concerto in E, BWV 1042, and Borodin's Symphony No.2 in b. Weeknights at 8; WQXR, 96.3 FM.

Casper Citron—2/10 at 10 P.M.: Jeri Whitworth Director of the Complementary Care Center at Columbia-Presbyterian Medical Center, talks about alternative methods of healing; Thomas Puccio talks with columnist and reporter Jack Newfield about his book *In the Name of the Law*; Matty Schiffres, senior associate editor of *Kiplinger's Personal Financial Magazine,* discusses the 1996 financial forecast; Jules Bonavolunta, ex-director of the FBI's special agents of all organized crime and drug investigations in the New York area, discusses his book, *The Good Guys.* WOR, 710 AM.

Texaco-Metropolitan Opera—2/10 at 1:30 P.M.: Verdi's *Otello.* With Aprile Millo, Dolora Zajic, Plácido Domingo and James Morris. James Levine conducts. WQXR, 96.3 FM.

New York and Company—2/6: Sally Goodgold, chair of City Club, gives an insider's take on City Hall; actor Simon Callow on his biography *Orson Welles*; Michael Chabon on his novel *Wonder Boys.* WNYC, 820 AM.

Sunday Night Opera House—2/11 at 8: Strauss's *Der Zegeuner.* With Herbert Lippert, Pamela Coburn, Rudolf Schasching, Julia Hamari and the Arnold Schoenberg Choir. Nikolas Harnoncourt conducts. WQXR, 96.3 FM.

African Heritage Month Profiles—2/7 at 7:20 and 11:20 A.M (3:40 and 9:40 P.M. on City Folk): "Leaders: Upfront and Behind the Scenes" presents Sister Rosetta Tharpe, a gospel music innovator. WFUV, 90.7 FM.

Soundprint—2/12 at 7:30 P.M.: "The truth behind the liar." Producer Judith Kampfner goes into the lab to learn about the scientific detection of lying. WFUV, 90.7 FM.

The Written Word

Henry James's Short Stories—2/5 at 8: Read by William H. Gass, Richard Howard, and Cynthia Ozick at the 92nd St. Y, 1395 Lexington Ave. (415-5760); $10.

Simon Schama and Witold Rybcznski—2/7 at 8: Miller Theatre, Columbia University, 116th St. and Broadway. (854-7799); $8 adults, $5 students and seniors.

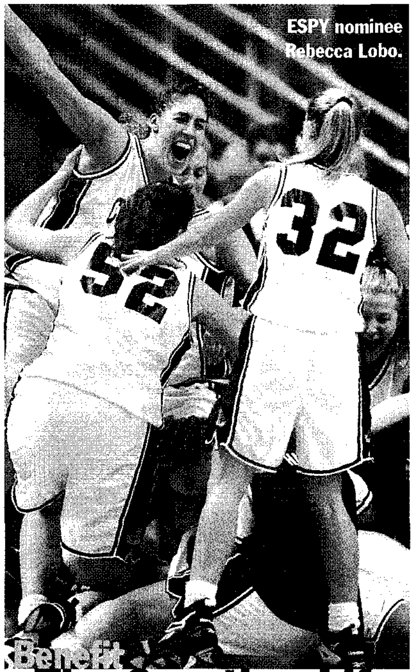
Don Belton—2/8 at 12:30: Author of *Speak My Name: Black Men on Masculinity and the American Dream* discusses the question "Where do we go from here?" Barnes & Noble Rockefeller Center Store, 600 Fifth Ave., at 48th St. (765-0592); free.

The Arc of Love—2/8 at 7: Magali Alabu, Jacquie Bishop, Robin Morgan, and Elizabeth Lorde-Rollins, among others, read from this anthology of lesbian love poems. A Different Light, 151 West 19th St. (989-4850); free.

Derrick Bell—2/9 at 12:30: In this part of the African-American History Month lunchtime series, Bell discusses the question "Where do we go from here?" Barnes & Noble Rockefeller Center Store, 600 Fifth Ave., at 48th St. (765-0592); free.

Bette Bao Lord—2/13 at 6:30: The author of *Spring Moon* and *Legacies* reads from her new novel, *The Middle Heart,* about love and friendship among three young people set amidst the turmoil of thirties China. Asia Society, 725 Park Avenue, at 70th St. (517-6397); $10, $7 members.

Valentine's Day Reading—2/14 at 7: The Poetry Project will present its special reading with poets, musicians, dancers, and artists performing and reading love-related works. The Poetry Project, St. Mark's Church, 131 E. 10th St., (674-0910); $10, $7 for Poetry Project members.



ESPY nominee Rebecca Lobo.

Benefit

The Sporting Life

Why take a thoroughly objective realm where winning (and losing) is everything and make it qualitative? Because it gives us yet another awards show (with fans deciding titles like "Most Outstanding Performance by an Athlete in Entertainment"). Because it lets athletes and the people who cover them put on black tie and celebrate their jocky, heady insiderhood. Because it allows ESPN to revel in its dominance of the all-sports broadcasting field, and because it raises money for the V Foundation (a cancer fund set up by the network and the late Jim Valvano). The 1996 ESPYS are handed out February 12 at Radio City Music Hall ($100 seats are available by calling Ticketmaster at 307-7171).

Lectures and Panels

Cyberdemocracy or Cybertyranny? The Neo-Luddites and Their War on Technology—2/7 at 6: Panelists include Jonathan D. Karl, Kirkpatrick Sale, Richard Brookhiser, and Edwin Diamond. The New School, 66 W. 12th St. (229-5353); $5.

The Photographers—2/7 at 6:30: Fazal Sheikh presents his lecture "A Sense of Common Ground" (in conjunction with his exhibition there) as part of the International Center of Photography's lecture series. International Center of Photography (midtown), 1113 Sixth Ave., at 43rd St.; $15.

Man's Hidden History in the Deep Sea—2/8 at 8: Dr. Robert Ballard has led or participated in nearly one hundred deep-sea expeditions and discovered the sunken R.M.S. *Titanic,* the German battleship *Bismarck,* and eleven warships from the lost fleet of Guadalcanal, among others. He will talk about "Science on the Brink." 92nd Street Y, at Lexington Ave. (996-1100); $18.

Politics in the 21st Century—2/8 at 7:30: Longtime New York journalist Jim Sleeper hosts a panel focusing on the future of politics in New York that includes *The New Yorker's* James Traub; Charles Millard, president of the New York City Economic Development Corporation; Catherine M. Abate, state senator; and Ralph Nunez, executive director of Homes for the Homeless. The New-York Historical Society, 2 W. 77th St., at Central Park West (873-3400); $6, $30 for series.

Tokyo Sexwale—2/9 at 6: In observation of African-American History Month, the premier of the provincial government of Gauteng (which includes Johannesburg), a leading figure in South African politics, will present "The New South Africa: Challenges and Opportunities." Reservations necessary. The New School, Swayduck Auditorium, 65 Fifth Ave., between 13th and 14th Sts., main floor (229-5353); free.

Kitty Carlisle Hart—2/11 at 1: Will talk about her life and friends, including George Gershwin, Jerome Kern, Cole Porter, and Irving Berlin, and will sing some of her favorite songs written by these composers. The program is free with museum admission. The New-York Historical Society, 2 W. 77th St., at Central Park West (873-3400); $3 adults, $1 seniors and children.

Baudelaire and Whitman: A Missed Opportunity—2/12 at 8:15: Richard Howard, poet, translator, and essayist, will lecture (in English) on this subject at La Maison Française, 16 Washington Mews (998-8750); free.

The Experience of the Black Dancer in Choosing a School—2/12 at 4: Will explore the experiences of black dancers, choreographers, and dance teachers who forged careers in classical ballet in an era when African-Americans were not commonly accepted in mainstream companies and schools. New York Public Library for the Performing Arts, Bruno Walter Auditorium, 40 Lincoln Plaza (870-1630); free.

How to Get the Client-Server Architecture You Really Need—2/13 at 9 A.M.: "Good, Bad, and Plain Rotten Architectures." Speaker: Mr. Philip Teplitzky, vice-president at Citibank. Polytechnic University, Westchester Graduate Center, 36 Mill River Rd., Hawthorne, N.Y. (718-260-3050); $10.

Tours

Ellis Island—2/10 at noon: A guided tour of the Ellis Island Museum and grounds. Tour includes a talk on the history of American immigration. Call 439-1090 for meeting site and further information. $15 adults; $13 students and seniors (includes boat ticket, movie and tour).

A Lover's Stroll Through Greenwich Village—2/10 and 2/11 at 2: A Valentine's tour of the most romantic neighborhood in the city. Visit the sites of famous love affairs, impassioned proposals, and heartbroken suicides. For more information call 517-0201. $12.

Benefits

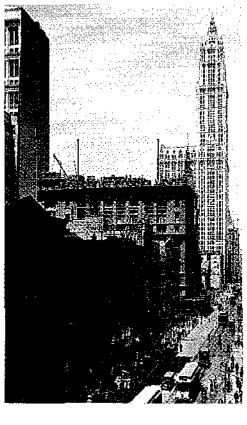
Bailey House's Eighth Annual Auction—"Open Your Heart," a Valentine's auction to benefit homeless people with AIDS, will take place on 2/12 at 6 in the Puck Building, 295 Lafayette St.. Among the items on the block: a signed 1966 print of Elizabeth Taylor by Andy Warhol, a 1956 Mercury Montclair Phaeton hardtop, a vacation in a seventeenth-century French manor house, and works by Jasper Johns, Roy Lichtenstein, George Platt Lynes, Robert Mapplethorpe, Mary Ellen Mark, Kiki Smith, Bruce Weber, and William Wegman. Guests will include actresses Rita Moreno and Cherry Jones, actor John Glover, and pianist Peter Mintun. An open bar and a buffet dinner are included in the ticket price, which starts at $75 ($100 at the door). For tickets or further information, call Eric Brestrup at 633-2500, ext. 235.

Sports

Oh, Those Puckish Pucksters!—Lots of intra-regional action this week, so you'll want to dazzle fellow fans with your knowledge of local-team idiosyncrasies. Straight from each team's media guide: "Joe Kocur has a golden retriever named 'Molson.' . . . Alexei Kovalev always keeps a troll with him for good luck." The first Rangers Stanley Cup–winning team (1927–28) included guys named Ching, Taffy, and Bun. Both Kocur and Pat Verbeek have daughters named Kendall. Rangers at Islanders 2/6 at 7:30; at MSG vs. Islanders 2/8 at 7:30; at Devils 2/10 at 3; at Tampa Bay 2/11 at 1:30. The Devils, in their fourteen seasons, have never made a trade with the Rangers. Team owner John McMullen "purchased the Colorado Rockies and transferred franchise to Meadowlands...as form of public service to native state." Center Bobby Holik "is of Czech heritage, not Slovak." Devils, vs. Pittsburgh, 2/7, at 7:30; vs. N.Y. Rangers, 2/10, at 3; vs. Anaheim, 2/11, at 7:30. The Islanders' Eric Fichaud "became a goaltender because he liked the equipment." Coach Mike Milbury majored in urban sociology at Colgate. Dean Chynoweth owns The Great Canadian Bagel in Calgary. The Islanders guide, clearly anticipating the team's needs, is the only one to include a medical glossary: "Types of fractures include simple, compound, comminuted, greenstick, incomplete, impacted, longitudinal, oblique, stress or transverse." Islanders, vs. Rangers, 2/6, at 7:30; at Rangers, 2/8, at 7:30; vs. Anaheim, 2/10, at 1. CHRIS SMITH

It's Magic—Michael who? We all know Magic Johnson's unretirement party against the Warriors and Bulls was just a warm-up for the Nets, who step into the Great Western Forum, and the limelight, 2/7 at 10:30. At Phoenix 2/8 at 9. Knicks vs. Detroit 2/5 at 7:30. Vs. Washington 2/7 at 7:30. Since Patrick Ewing's the only met-area player going to the All-Star Game in San Antonio (Sun., 2/10, at 6; NBC), both Don Nelson and Butch Beard could use the weeklong break to hammer out the second-half identities for their respective teams.

Happening **Fifth Avenue mansions, West Side apartment-hotels for the haute bourgeoisie, garden suburbs, and skyscrapers—and how the new subway lines encouraged and supported them—are the subject of "Beaux-Arts New York," a trio of lectures at the New York Transit Museum (718-243-3060).**

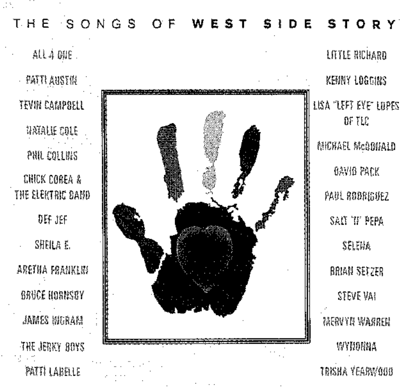


Online

Dr. Dean Ornish—Author of *Everyday Cooking with Dr. Dean Ornish* and advisor to the White House chef talks about his low-fat diet on America Online: 2/5 at 8 P.M.

Mark Green—Public advocate and mayoral hopeful on *New York* Online. On CompuServe go NYTALK: 2/7 at 9 P.M.

Warrior Princesses on Ice—Christine Brennan, Washington Post Sportswriter, discusses figure skating on CompuServe: 2/6 at 9:30 P.M.



Recording
West Side Revisited

Sharks and Jets, Stray Cats, and divas: Brian Setzer, Salt-n-Pepa, Little Richard, Aretha Franklin, and other stars sing 'The Songs of "West Side Story" ' (RCA Victor), out this month.

Bob Berkowitz—Host of *Real Personal* on CNBC will share some of the secrets he has learned from the many sex experts he has interviewed. In the Pseudo Chat area of Prodigy: 2/6 at 10 P.M.

Rock She Wrote—Music Critics and *Rock She Wrote* contributors Ann Powers and Evelyn McDonell chat with web kids on SonicNet: 2/6 at 6 P.M. *http://www.sonicnet.com*

Tom Clancy—Ronald Reagan's favorite author will talk about writing adventure fiction on CompuServe: 2/7 at 8 P.M.

Draw Your Valentine by Numbers—*Elle* Magazine's Numerologist Cheryl Lee Terry will give love and compatibility advice for the lovelorn on America Online: 2/7 at 9 P.M.

Wedding Advice—*Brides*'s editor-in-chief, Millie Bratton, gives advice on how to make the day memorable. On America Online: 2/7 at 9 P.M.

Red Hot Chili Peppers—Ask the band questions minutes before they go on stage at Madison Square Garden. MTV VJ Kennedy will be the host. On America Online, keyword MTV: 2/9 at 8:30 p.m.

SuperChick Larisa Oleynik—Star of Nickelodeon's hit show, "The Secret World of Alex Mack" will chat with her mortal fans about how to survive a chemical spill. On America Online: 2/11 at 2 P.M.

All conferences last about one hour. Send suggestions to runnette@dti.net

Events

Condomania Online—The New York-based condom boutique has opened on the internet with a cyberspace extension of their popular stores. The site features an extensive catalog of store items and the latest in safe sex information. Shop without shame. *http://www.condomania.com*

Photographs, opposite page: top, AP/Wide World Photos; bottom, courtesy of the New York Transit Museum Archives.

The National Interest

continued from page 21

Bill unprompted. He brings it up again the next day.

The false notes in the Dole campaign occur when he tries to kiss up to the right. A few times last week, he repeated the line from his poorly received State of the Union response about liberal "elites" who "don't believe in what the people believe in." Unlike most of what he says, this sounds scripted and forced (not to mention Agnewish). It's missing his trademark irony, which in turn reflects upon his seasoning and wisdom. The real Dole has a cutting edge, to be sure, but he is also a professional parliamentarian who understands that America needs both Democrats and Republicans. (We'll put aside for the moment his embrace of a certain ethanol-obsessed corporation.)

The press is torn about Dole right now. On the one hand, his subversive zaniness makes him a delight to cover. Picking up on a newspaper report that troops in Bosnia have been ordered to speak positively about the president, he jests: "Haven't they got enough troubles without having to say something nice about President Clinton?" Later, Dole tells a story about a budget vote in 1985 that required pulling then-senator Pete Wilson out of the hospital to break a tie. "We won by one vote by bringing Senator Wilson in on a gurney. He'd had an appendectomy that day. He said later he wished it had been a lobotomy. We rolled him in; he was under heavy sedation. I said, 'Vote "aye." ' He voted 'aye.' We rolled him out again." By comparison, covering Forbes is about as much fun as trailing a telephone pole from town to town. But more than amusement, reporters want a contest, which is why they're hyping any poll results that help inflate the tedious squillionaire into a serious contender.

Assuming Dole blows Forbes and the rest of the GOP competition off his back—as I still expect he will before spring—he will present a far more formidable challenge to the incumbent than we've been led to expect. Clinton is a genius at running for office but a less than satisfying leader. Dole is an erratic candidate but a natural at the art of governing. He won't easily cede the center to a triangulating Democrat. It's a truism in politics that the voice of tomorrow beats the voice of yesterday. But a Clinton-Dole contest might surprise everyone. In an age of social and economic anxiety, voters may well reject the uncertain future in favor of a past that fits like an old shoe. ■

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THE SALVATION ARMY
SHARING IS CARING

Solutions to last week's puzzles

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kids

Snow Falls...Art Talks...Chocolate

Children's Events

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Snow Forecast Over Central Park—Winter-sports enthusiasts by the thousands are expected to show up for **Central Park**'s seventeenth annual Winter Festival, moved from the Great Lawn this year, which is in the midst of extensive restoration. As always, a downhill ski ramp will be erected for the occasion, and man-made snow will blanket the environs. Herman's loans out sporting equipment—including 500 pairs of skis, ski boots, and poles—free of charge. The only snag, of course, is that you may have to wait in line. Activities include an acrobatic ski-trampoline show, a snow-sculpture contest, cross-country and downhill skiing, and in-line skating. 2/10 from 9 to 4. Mid-Central Park from 97th to 102nd St.

Monsters Who Would Be Lion Tamers—Elmo, Big Bird, Cookie Monster, and other tall young things with strong song-and-dance skills imagine career paths they might follow, in *When I Grow Up*—a Sesame Street Live production. Performances are through 2/25 at Madison Square Garden's **Paramount Theater,** Seventh Ave. bet. 31st and 33rd Sts. (307-7171); $11.50 to $17.

Different Fields—An opera about a football superstar's relationship with a young fan is one of the early offerings at the **New Victory Theater.** Music is by two-time Grammy winner Mike Reid, a former pro football player; the libretto is by Sarah Schlesinger. 2/10 at 2 and 7, 2/11 at 1, 2/16 at 7, 2/17 at 2 and 7, and 2/18 at 1 and 6. 209 W. 42nd St. (769-7068); $20.

For Art's Sake—**The Museum of Modern Art,** not nicknamed MOMA for nothing, offers terrific programs for children almost every weekend. "One-at-a-Time" drop-in guided gallery walks for children ages 5 to 10, for example, are Saturdays at 10 (doors open at 9:45). This week, families look at *City Portraits: The Photography of Roy DeCarava*. Admission is $5 per family, including a free return pass. Call 708-9795 for a schedule of other programs. Enter through the Edward John Noble Education Center, 18 W. 54th St. 11 W. 53rd St. (708-9400).

Theatrical—*Simply Maria,* an Emmy Award–winning play written by then-17-year-old Josefina Lopez, is the semiautobiographical story of a teenager who leaves Mexico for Los Angeles in search of a chance to define her own destiny. The play is performed by **Urban Youth Theater,** with a cast of 8- to 18-year-olds. 2/10 at 7, and 2/11 at 2. Henry Street Settlement, Abrons Arts Center, 466 Grand St., at Pitt St. (598-0400); $5. *On Top of Spaghetti,* **The Paper Bag Players'** new show, tells laughable tales for young children, in costumes and sets fashioned from the usual bags and boxes. Shows begin at 2; through 3/3. Sylvia and Danny Kaye Playhouse at Hunter College, 68th St. bet. Park and Lexington (772-4448); $15. *Curious George,* set to music, for children ages 5 and up, is at **Theatreworks/USA,** 2/3 and 2/4 at 10:30 and 2. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959); $17. ***Schoolhouse Rock Live!,*** an adaptation of the Emmy Award–winning television series, is at the Lamb's Theatre Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10, Sun. at 3; 130 W. 44th St. (239-6200); $20 to $25. A musical version of *Cinderella,* performed with rod and hand puppets, is presented by the **Papageno Puppet Theater** Saturdays at noon, through 4/27, at the Brownstone School, 128 W. 80th St. (874-3297). Reservations required; $6, free to children under 2.

Artists in Training—**Public School Artworks,** a juried exhibit of art by students enrolled in specialized public-high-school programs, is on view—and for sale—as part of a program designed to expose students to the business of framing, displaying, marketing, and selling artwork. Opens 2/13. 180 Maiden Lane, lobby, bet. South and Front Sts. (440-7580). Hours are 9–5, Mon. through Fri..

Africa Meets China—What with the auspicious convergence of Black History Month and Chinese New Year this weekend, an especially rich selection of workshops and performances is at **The Children's Museum of Manhattan.** Kuang-Yu Fong, of the Chinese Theater Workshop, and friends perform *How the Animals Got Their Years,* for children 3 and older, 2/10 and 2/11 at 1 and 3. Throughout the weekend, kids 5 and older can make African masks based on their Chinese Zodiac sign. Sat. at 2, a performance by the African Dance troupe Batoto Yetu is at **Symphony Space** (2537 Broadway, at 95th St.), followed by afternoon workshops a few blocks south at CMOM, where kids can make African fetishes out of clay. Tickets to both Symphony Space and the Children's Museum of Manhattan for the combined Sat. events are $6 for children, $8 for adults—with lower prices for tickets to an individual institution. CMOM, 212 W. 83rd St. (721-1234); general admission $5, $2.50 seniors.

Weighing Both Sides—"Balancing Acts: Providing for Today, Preserving Tomorrow" invites visitors to play "solar air hockey," stroll through a German car-manufacturing plant that uses earth-sensitive production techniques, and see how wind energy is harnessed in Denmark. Through 4/28. A hands-on "Black Achievers in Science" exhibit is also on display, through 4/12. **Liberty Science Center,** Exit 14B off the New Jersey Turnpike, Jersey City (201-200-1000). Hours are Tues. through Sun. 9:30 to 5:30.

Cue

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My Sticky Valentine

The trouble with the New York Cake and Baking Center (56 West 22nd Street) is that you're liable to go in there looking for some exotic candles with which to decorate a child's birthday cake and emerge, looking a little flushed, with a small electric fountain, a miniature cast of *The Wizard of Oz* in molded plastic, and a set of seven-inch Ionic columns. So steer clear—if you can—of the transparent plastic sheets for molding chocolate into the shape of breasts, female legs, and penises (helpfully filed in boxes labeled X RATED); ignore—for the time being—the plastic wedding couples, Hawaiian dancers, and Winnie-the-Pooh-shaped cake pans. Your mission, after all, is to get supplies to make valentines for the tissue-covered mailboxes that are waiting in your child's classroom. Heart-shaped cookies, edged with edible glitter, should be a welcome addition to the stash of paper-doily collages and Hallmark cards kids have come to expect. But how to resist a few cookie-top embellishments that would *really* knock the socks off little Max H. and Lily G.? Perhaps a small bunch of royal-icing violets, just a few inches of edible gold chain . . .

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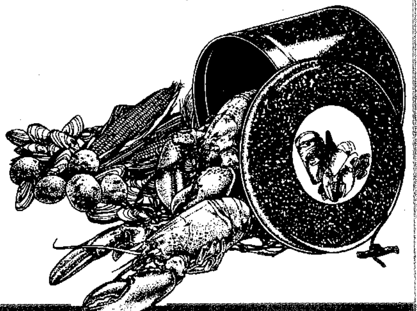

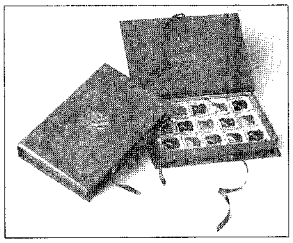

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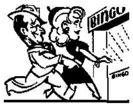

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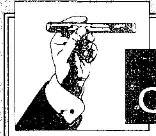

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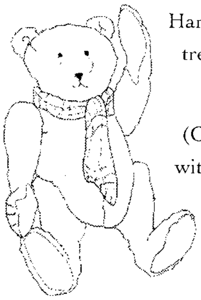

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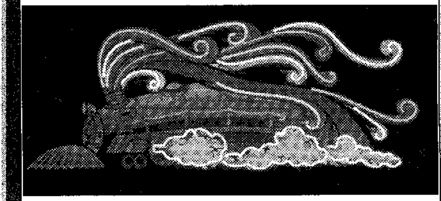

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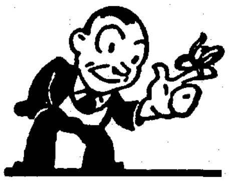

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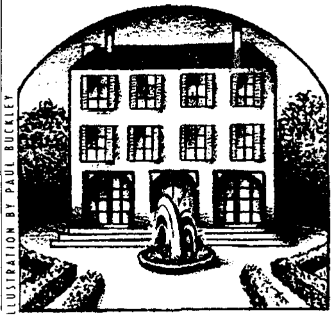

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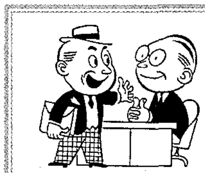

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Continued on next page.

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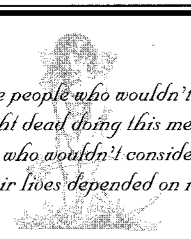

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Help Me Find You—Me: pretty, slim, fit, funny, smart. You: 35-45, tall, emotionally and financially secure, with looks and brains. Us: the sky's the limit. Note. Photo. No smokers please. 1929 ☒

Adventurous, Kind CEO—Communicative, handsome, tall, dynamic, 40, fit, passion for arts, giving, career, travel. Seeks insightful woman under 36, educated, tallish, to laugh, explore, make a family. Phone/photo necessary. 2014 ☒

Where Are You?—Attractive, successful Jewish businessman, very affectionate, good friend and companion, young, fit 45 - loves travel, film, dining, athletics and much more. Needs sensitive, pretty, warm and affectionate, nonsmoking woman with nice figure and great smile, to share the best NY and life have to offer. Photo, please. 1999 ☒

Beautiful, Sexy, Sophisticated—Adventurous, exciting woman - silky skin with sensuous body (looks good in string bikini, too), well educated, worldwide traveler, very successful. Seeks tall, good-looking, very successful man, 38 plus. Photo please. 1965 ☒

Come Walk With Me—The best is yet to be. Wish to share life, house, with very attractive female who loves to banter, laugh, is sensitive, honest, warm and caring. I'm tired of being alone in a crowd. Rich (comfortable), titled (no way), handsome (honest 8), Englishman (Hungarian-American). What soap opera on radio had that opening? I keep thinking of Jack Armstrong - the all-American boy, but I know it wasn't that. Write and find out. I draw, write comedy, target shoot, collect antiques. Traveled extensively to rare locales. Don't drink or smoke. Took early retirement to care for mother (since deceased). I'm a young-looking 60, 5'11", 168, blue eyes, brown hair. Seeking woman from 40 to 55. Dogs and kids like me on sight. Please have empathy. Nice speaking voice helps. Incredibly lucky, self-made man who cares. Have no need for car but have driver's license. Knight in shining armor, experienced in rescuing damsels. 2000 ☒

Gay Woman—Youthful 45, attractive, educated, professional and fit, seeks younger femme with similar qualities, for a romantic relationship. 1979 ☒ ☎

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Shore Town Physician—40-year-old male, attractive, athletic, fun-loving and affectionate, seeks romantic, adventurous female, 25-40, for fun, good times, relationship. Note/photo/phone. 1921 ☒

If You Think—A tall, handsome, wealthy Jewish male, 36, MD, with a sense of humor, wonder and personal honor is something to write home about - write to him (me) first! Respond if you are 23-33, over 5'4", with beautiful mind, heart, face and body. Serious responses only. Recent full-length photo a must. 1966 ☒

This Sparkling, Intuitive Woman—(Very attractive, highly-educated professional)...seeks a friendship to last a lifetime, with a successful, active Manhattan man, 54-65, who has a strong sense of self, an awareness of his own vulnerabilities and sensibilities, a wise heart and a reflective soul. To such a relationship, she brings kindness, integrity, love of family and friends, empathy, playfulness, a passion for the arts, unique travel and outdoor sports. Trust this woman to recognize your strengths, unpretentiousness and honesty. Letter/photo/phone, please. 1951 ☒

I Am A—Single 31-year-old male who is interested in five key qualities: intelligence, honesty, empathy, sensitivity and a well-defined sense of fair play. When God dealt the cards, he only gave me average looks, but I do the best I can with them. I am 5'10", 170 lbs, with blond hair, fair skin and blue eyes. I enjoy most forms of athletic competition: tennis, basketball, running, etc. I also love to travel. My personality is definitely type B and I do not like to give or receive any type of abuse. Because I've been moderately successful, I have a lot of time on my hands and no one to share it with. If you are a single female between the ages of 22 and 32, physically and mentally fit and, most importantly, a dog lover, then we should exchange notes, photos, phone numbers or whatever else it takes to achieve a level of comfort. No smokers, please. 1974 ☒ ☎

Cerebral Guy—Successful, good-looking, high achiever. Seeks classy, career-directed female, 30s-early 40s, with brains and beauty. You hold rational, secular, individualist values. 1959 ☒

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ER Doctor—Impassioned pianist...whose soft brown eyes turn green in late afternoon light...handsome, Jewish, 33, seeks extraordinary Jewish woman. Note/photo. 2009 ☒

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Widower, 60—Healthy, slim nonsmoker, and secure, looking for a slim, attractive, active nonsmoking woman to share a Hawaiian cruise the end of March or first week in April, and possible relationship. Photo and note please. 1928 ☒

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Smiling Black Beauty—Jewish, tall, 30, seeks a great guy. Photo. 1916 ✉ ☎

Handsome, Intelligent Gentleman—Dentist, 40, 6', seeks pretty, sweet, sincere lady. Photo/bio. 1986 ✉

Regular Guy—Multifaceted too. PBS, Film Forum, Broadway, Seinfeld and Wayne's World. MOMA and Guggenheim ...Shea and MSG. Barnes & Noble... NY Marathon. 39, 5'10", good-looking and fit, Jewish, Ivy. Seek attractive, professional female counterpart. Note/photo. 1870 ✉

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Looking For Ms. Right—Easygoing, funny, very fit and handsome Manhattan male, 34, seeking bright, warm, playful Jewish woman for laughter, friendship, more. Favorite pastimes and places include Central Park, all kinds of movies and theater, browsing in bookstores, piano bars, good conversation. Photo please. 1946 ✉

Blue Eyes—Boyish looks and 54, seeks thin, adventuresome, soft but sassy soul mate. Photo a must. 1914 ✉

Let's Connect—Dynamic, unpretentious, warm, 52, petite Westchester charmer with looks, smarts and sensitivity, seeks professional male with character. 1968✉☎

Smart, Sincere, Handsome—35, 6' blond with blue eyes, a successful/charismatic gentleman, both outgoing and romantic. Interests include travel, NYC, tennis, dining and more. Seeking an attractive female with similar chemistry. Letter/photo/phone. 2012 ✉ ☎

Gay Guy—38, masculine, healthy. Likes fitness, music, nature, travel. Seeks down-to-earth man for one-to-one friendship. Note/photo. 1934 ✉

Are You Rubenesque? Beautiful? Bossy?—I'm handsome, fit and successful, 37, 5'10", blue eyes, curly blond hair, athletic build. Please reply with photo. 1923 ✉

Cool Nordic Looks—Warm Jewish heart. Ivy finance professional, 40s. Literate, lovely, loving. Likes music, theater, arts, animals, good conversation. Seeking successful, smart, sophisticated gentleman. Note/photo. 1977 ✉

A Nice Czech Lady—Retired professional, 5'4", attractive blond nonsmoker, who likes outdoors, downhill skiing, classical music and traveling, is looking for her soul mate. I'm honest, sensitive and sensual. 1955 ✉

Give Me An Inch And I'll Take...—You to the French Riviera. Handsome, cultured, athletic, single white male, Greek, Mediterranean looks, financially secure, 37, fit. Likes tennis, travel, beach. Seeking single white female, 28-40, slim, sweet, attractive, for fun, travel, companionship. Photo, please. 1816 ✉

Blue Eyes And Long Legs—Wonderful woman (43, 5'9", 140 lbs, RN plus), seeks marvelous man (43-53). 1973 ✉☎

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Jewish Mother's Dream—And yours, too. Very pretty, 5'7", slim, sincere, warm, tender female seeking that special man, 38-45, looking for love, laughter and forever-after. Photo. 1952✉

Handsome, Active, Sensitive—50, 5'7", financially secure, with the time to enjoy sailing, golf, skiing and riding Harleys. Seeks attractive, slim woman who is free to share great times. Photo a must. 1942 ✉

Caring And Sincere—Attractive professional, 29, slim, Italian single female who is ambitious and lovable, enjoys music, dining, travel and much more - seeks compassionate Catholic male, 28-35, who enjoys life. Note/photo/phone. 1922 ✉

Affectionate, Caring And Romantic—This fun-to-be-with businessman would like to share his life with you. Nifty 50s, 6'3", 185 lbs, enjoys ballet, quality conversation, active sports life style, nonsmoker. Hope to find that one special woman, 40s, with feet on the ground and zest for life. Handwritten note/photo, please. 1945 ✉

French Woman—40s, pretty, slim, vibrant, youthful, educated, with joie de vivre, would like to share a French romance with 30-60, Asian or Caucasian man, same qualities. Note/photo. 1956 ✉

Blue-Eyed Brunette—Attractive, single, Jewish professional female, 30, 5'7", thin, with sweet, caring qualities, seeks marriage-minded, good-looking, single Jewish male, 30-40, 5'10" plus. 1941 ✉

Somebody Loves You (Maybe It's Me!)—Very pretty female, in film biz, who's slim, smart, sweet and sassy, crazy for the arts, baseball, politics and more...seeks a smart, successful, fit and funny man, 45-55, to be my lifelong valentine. Maybe it's you! Photo appreciated. 1960 ✉ ☎

Handsome But Shy Teacher—I'm a single white male, 5'10", 34 years old. Seek single female, 25-38 years old, who is attractive, smart and thoughtful. Note and photo, please. 1975 ✉

Auburn Beauty—40s, slim, loves city life, slow dancing, laughter and falling in love. Looking for male counterpart. 1961 ✉☎

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Successful—Smart, sensitive, solid and selective solicitor seeks to secure and savor sassy, saucy, sunny, spunky, svelte and scrupulous spouse of sense and sensibility, to share all seasons. Please be nice, warm, affectionate, natural and under 52. I am tall, slim, fit, open, 66, love tennis, music, travel, movies, books... and live in Manhattan. Sense of humor required. Photo optional. 1930 ✉

Mental Health Professional—34, very pretty (5'6", slim), funny, down-to-earth, artistic and intellectual but also outdoorsy, seeks like-minded male, age 30-42, for serious relationship. Note please/photo optional. 1905 ✉

MBA, 30—5'11", 160 lbs, very attractive, athletic, shy, warm and caring, looking for that special woman, 22-30. Note/photo a must. Drug/disease free. 2061 ✉

You: Jewish MD, Nonreligious, 40s—Me: stunning professional female. 1970✉

Warm, Beautiful Brunette—With passion for life - fit, active, bright, fun-loving professional, great smile - wants same in a good man to treasure. Prefers Jewish nonsmoker, 50 plus. 1967 ✉ ☎

Sweet, Slim, Beautiful Blond—Seeks equal in a handsome, fit, refined gentleman, 48ish, degrees, clubs, traveled, enjoys the finer things in life. 1996 ✉ ☎

Be My Valentine—Attractive, intelligent, divorced, white Jewish female, 40, seeks single white male, 40-55, for sincere and lasting relationship. 1980 ✉ ☎

She-Brew Searching For He-Brew!—Professional Jewish female - 34, looking for the last sweet, smart, sensitive, stable, smoke-less and humor-full fella (31-45) in the galaxy. I know you're out there... Send me a sign...and a photo... 1915 ✉ ☎

Reservoir Toes—Got those. Also have extra pages in my passport, a stack of unread books - and a larger stack read, a love of animals, a dry wit, a successful career and a gentle nature. Tall, handsome lawyer, 40, seeks exceptional lady. Note/photo. 1994 ✉

Everything But You—Jewish dad, 48, well-grounded. Trim, athletic and bright. Enjoys jazz, cinema and outdoors. Seeks sincere, smiling, physically fit mate. 1983 ✉ ☎

Tall, Handsome Gentleman—32, MBA, Wall Street professional, seeks an attractive professional lady, 25-30, nonsmoker, never married, for a romantic, caring and fun-filled relationship. Note, photo and phone, please. 1931 ✉

Femme To Femme—Smart, savvy, stylish gay woman seeks special someone (35-50) who, like me, is feminine, centered, attractive - and somewhat of a devil. 1910 ✉

Beautiful, Bright, Slim—36, Jewish professional who is athletic, fit, has varied interests and is fun to be with, would like to meet an intelligent, sincere professional male, 36-45, for a lasting relationship. Note/photo. 1950 ✉ ☎

Attractive Businessman—43, 6', thin, likes to socialize, dance, exercise. Seeking slender, sensitive, caring, humorous, 5'5" plus, Jewish red/blond-haired lady. 1920 ✉

Very Handsome, Marriage-Minded—Chiropractor, Christian, 41, traditional values, seeks upbeat, high-caliber woman under 37, to love, live and laugh with - for happily ever after. Note/photo/phone. 1949 ✉

Looking For That Special Man—Tall, blond, blue-eyed, professional, 38-year-old female seeking very successful professional, well-educated, sophisticated, American-born Christian male, white, 36-44 - no smoking, no drugs, no previous children. Let's enjoy theater, opera, museums, fine dining and a possible commitment. 1935 ✉ ☎

Winsome, Warm—Well-read and well-proportioned Asian female professional, hoping to meet an Asian/Caucasian male with wit and sincerity (30-40). 1988✉☎

(Golf) Partner Wanted—But most importantly, a best friend. Attractive, kind, witty, fun-loving, Jewish Ivy professional seeks male counterpart, 35-45, tall, who enjoys golf, working out, travel, biking, fine dining, movies and theater. 1903 ✉

Conservadox Female—34, 6'2", pretty, happy, great sense of humor, primarily a homebody (non-princess), who prefers kids, cooking, long walks, long talks, pets, weekend trips and movies - not exotic travel or nightlife. Seeks life partner: nonsmoker, 32-40, who appreciates (and offers) devotion, honesty, spirituality, fidelity ...for Jewish family and home. 2030 ✉ ☎

Just Had A Long Relationship—New to dating scene. Wouldn't know where to begin. One-woman man...am 40, Jewish, with own company, all-around good guy. Photo optional. 1902 ✉

Total Package—Well, almost... 36, Jewish male who loves life. I enjoy good food, jazz, opera, the arts, skiing, scuba diving, the beach and much more. I am sincere, have a big heart and am looking for a 25-35-year-old woman with a great sense of humor, who'd like to complete the package and share life with me. Photo. 1962 ✉ ☎

I'll Appreciate Your Subtle Qualities—And listen to you open-heartedly. Ebullient redhead, 35, 5'8", marriage-minded, many interests, an avid reader, seeking successful, communicative man who doesn't want me to be less than I am. 1909 ✉ ☎

I Love Lucidity—Articulate athlete, 37, seeks tallish, stylish, not-too-squeamish, also athletic, creative whiz-girl co-person in her illustrious 30s, who is not uptight about money, looks, food or smarts (hers and/or mine). Big, big note, I'll bitty photo. 1948 ✉

Down-To-Earth MD—Newly relocated to NYC, tall/blond/blue/pretty, desires classy, witty, substantial man, 33-45, into both blue-collar/white-collar pursuits. Note/photo. 1957 ✉

Seriously Frustrated—Seriously nice guy looking for a serious relationship. An attractive (seriously), 32-year-old, Jewish male surgeon is looking for a bright, beautiful, sweet, thin and in-shape (seriously) Jewish female, 26-32, to share an amazing life with. Note/photo/phone. 1971 ✉

Nubile Physician—Classy, gutsy, kind, seeks spirited and loving man, 45-55, for something vivid and long-lasting. 1927 ✉

Very Pretty And Shapely—Funny, fit, 40, Jewish MD, 5'9", blond, looking for caring, in-shape, Jewish, nonsmoking professional man, 40s. Photo. 1969 ✉ ☎

Great-Looking, Sensuous Blond—Woman, 5'7", in great shape, looking for a fun relationship with a sexy man, age 35-49. All responses answered. Photo, please. 1917 ✉

Desperately Seeking Spider-- Lonely lady with eight lovely legs, a heart of gold, and a fabulous sense of style seeks gentle beau. I like eating flowers, entertaining my friends, and hosting tea parties. If you are small in size but big in heart, you can meet me in front of David Kirk's new picture book *Miss Spider's Wedding* at a bookstore near you.

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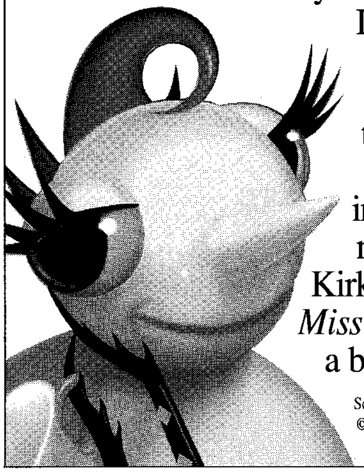

Exceptional Jewish Lesbian—Attractive, highly educated, very successful professional - caring, adventurous, romantic, with sense of humor. Desires similar woman, 45-55. 1871 ✉

Single Jewish Male—36, MD, handsome, looking for a fun, pretty woman, 25-35, to make this winter special. I am not as pompous as Frazier, not as whiny as George (Seinfeld), and not as evil as Michael Mancini (Melrose). I spend my time playing/watching sports, with a dabbling in museums and movies. I am willing to try anything except parachuting. Phone/photo. 1584 ✉

Multifaceted Man Wanted—By vibrant, smart, attractive Jewish woman, 5'2", 54. We are caring, communicative, fun-to-be-with. Note/phone/optional photo. POB 234637, Great Neck, NY 11023

Never Say Never—No cats in Queens. Billie Holiday, Patsy Cline. Tattingers. Long warm kisses. Must be pretty, smart, feminine and fun. Woman seeking woman. Photo a must. 1900 ✉

LI, Divorced Jewish Female—33, 5'5", thin, vivacious teacher, with beautiful kids, seeks established, professional Jewish man, with/without children, for romantic and family times together. 1933 ✉ ☎

Challenge Me...—I'm a business owner with little time for the dating game, looking for an exciting, great-looking guy, 35-50, who's also into fitness, running and having fun in and around NYC. Minimal baggage please. Photo/phone. 1906 ✉

Successful Jewish Professional—31, handsome, trim, seeks a warm, sincere, bright and attractive Jewish female, 25-32, for a romantic and committed relationship. Note/photo/phone please. 1982 ✉

Easygoing Guy—43, blond, 6', blue eyes, loves the Rangers, country music and working out. Looking for a nonsmoking, nice lady. 1943 ✉ ☎

Sparkling, Sexy Blond—Slim, 5'4", very feminine, 40, female - seeks male, 39-49, Jewish professional, confident, fit, successful and energetic. Note/photo. 2031 ✉

Indulge Yourself—If you are a handsome, funny, athletic, professional, down-to-earth Jewish male, 29-37, you will want to meet me. I am a pretty, petite female, slim and shapely. Note/photo. 1912 ✉

Texas Professional—White male, 53, frequent business in NYC, seeks fun-loving, attractive lady, 25-50, to share jazz, champagne, shows, travel, jogging and tennis. Photograph, please. 1963 ✉

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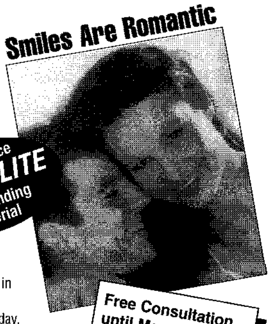

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Upbeat, Very Pretty, Thin—Warm, intellignt Jewish female. Enjoys the arts and nature. Seeks professional male, 35-45, who is stable, sincere, kind, fun, has a positive attitude and is ready for a relationship. Photo/note. 1939 ✉

Tall, Handsome, Divorced Jewish MD—Without children, 46, with interest in film, politics and, especially, classical music - seeks well-educated, attractive, cultured and balanced female, American, Asian or European, 20s-30s, for serious relationship. Love of, or profession in, music a big plus. Photo required. 1985 ✉

Right Now Gifts Are Easier For Me—To give than love - this wealthy, British, generous 30something bachelor whose business demands keep him on the go, seeks 21-34-year-old, Rubenesque beauty for fun and adventure. I can't promise you a rose garden, but if you can bear to be spoiled, please reply with photo, number and note. 1911 ✉

Lucky To Be Mine—Lady, Jewish, 60, fun, fit, very fine. Looking for her Valentine. You're 60 plus and so divine. 1899 ✉

The Usual Story—Forty-something, nice guy, supposedly cute if not tall, good at his work and has fun in life, but without a social life style. Hence this! Looking for bright, easygoing if lonely, pretty-enough thirty-something. 2079 ✉

Close Encounter Desired—If there are planets in other solar systems, then intelligent life must exist on earth. Tall, handsome MD/stargazer, 42, seeks lovely woman of childbearing age, to explore this absurd premise. 1964 ✉☎

Angel Sought—18-25, who believes her spiritual and physical beauty can only be preserved by following Plato in his Laws, Book 8, verses 839-841. The girl I seek is Old Testament believer, organic believer in green international tech disarmament and, like David Copperfield's Agnes, will always point upward... 1998 ✉

I'm Puzzled—Can't find a nice, attractive female, 25-32. Help a Jewish male, 31, solve it. Clue: 6'3", good-looking - tennis, ski, golf, bicycle, Broadway, travel. Note/picture might help solve it. 2001 ✉

A CERTAIN LOOK

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Blue-Eyed NJ Esquire—With a great smile, Jewish, 35 - seeks attractive, buxom gal, 27-34, who enjoys music, plays and funky food. Photo/note. 1958 ✉

Good Man—Ivy professional, 30s, with six endearing qualities, seeks good woman. Photo, please. 1953 ✉

Seeking Extraordinary...—Jewish, observant woman, 28-33, of character, spirit and physical beauty. I'm tall, rugged, handsome, MA level with Yeshiva background (and still learning), traveled, successful businessman. I'm sensitive, loyal, enjoy classical music, art - and involved in charities, politics and Israel. Funny yet serious. Must be willing to adopt my teddy bears. Photo and note. 1918 ✉

Beauty And Brains—Slim, sexy, down-to-earth, single Jewish female physician, 33, seeking intelligent, accomplished, sincere, romantic, marriage-minded single Jewish male for friendship, love and laughter. Letter/photo. 1947 ✉

Pretty, Single, Blue-Eyed Blond—42-year-old PR exec (Wasp) seeks a secure, single professional man who is supportive of a partner whose career includes travel. Honesty, integrity, kindness and a sense of humor a must. Interests should include theater, movies, travel, music and working out. Serious replies. Photo/phone. 1944 ✉

Gorgeous, Green-Eyed Brunette RN—Modern Orthodox, slim, 34 (looks 24), 5'4", seeks slim, secure, handsome male, 29-40. Note/photo. 2002 ✉

Let's Play Together—Gently sparkling, sultry, savvy, (212), writer/creative director - easy to look at, easy to love - ready to cherish a caring, secure, nonsmoking, health- and marriage-minded mensch, 40s-50s. Note/photo/phone. 1981 ✉☎

Nursing Is My Profession—Not my life. Pretty, slim, vivacious, bright Jewish woman, 38, seeks smart, funny, professional Jewish man who enjoys black-tie evenings as well as Blockbuster ones. 1938 ✉

FL MD, Jewish Male, 60—Seeking beautiful, vivacious, unencumbered Jewish lady, 45-52, for relocation and marriage. Bio and photo, please. 1926 ✉

Incurable Romantic Seeking—A man with soul, to grow together on a mutual spiritual journey. He loves to find the rhythm of life in music, poetry, nature, philosophizing, dancing, travel, spontaneous adventure, each other, and is Catholic, mid 40s-50, independent, physically fit, curious, joyful, affectionate, playful, and takes time to help humanity. Photo exchanged/note. 1954 ✉

Handsome Exec—40, very smart, kind and funny. Looking for a lasting love/best friend with a mature professional female counterpart, 30s-40s. Photo please. 1993 ✉

Handsome Exec—Will not settle for anything less than being in love. Slim, 6', Anglo-Saxon, 48. Net worth .94M. Looking for permanent equal - attractive, slim, 5'6"-5'11", 35-45, Anglo-Saxon. No smokers please. Photo. 1901 ✉

Gift Of Gab—Irish-American woman, 32, attractive, funny, athletic, Ivy grad. Seeks warm, professional, secure, fit man (30s) for fun and romance. 1989 ✉

Classy Guy—Divorced Jewish male, 48, 5'11", 165 lbs, very handsome, intelligent, charming - country club member, south shore Nassau County resident - romantic, successful businessman, energetic. Needs a vibrant, warm, classy and beautiful lady partner to drive away in my new red Cadillac. Photo/note. 1992 ✉☎

Pretty Psychologist—37, natural, slender, fit. Seeks very bright, self-aware, fit man for mountain hikes, starry nights and little tykes. Note/photo. 1987 ✉

Insatiable And Curious—About theater and foreign travel. Pretty, size-6 female, 5'5", young 40s, well-educated, accomplished professional, seeks male. 1904 ✉

Devilish Japanese Virgo—Dreaming of American Jupiter. MBA, financial professional with US/European education, seeks tall, healthy white male, professional, 40s, with leadership. Photo. 1937 ✉

Don't Just Circle This - Answer It!—Take a chance and meet a bright, warm, creative, attractive, 37-year-old Jewish woman. Interests include the arts, politics, music and family. If you're an intelligent, caring man with a good sense of humor, and enjoy your life but know something is missing, it's your move. 2010 ✉☎

Loves To Jog—Beautiful, classic, high-energy, successful entrepreneur, 40s, blond, size 10, seeks male for company on easy, fun runs. An interest in your own career, the arts, fine dining and travel desired. 1936 ✉

I'm Lonely—In the witness protection program. That's why I'm seeking a 23-34, Jewish female who is smart, warm and attractive. The FBI says I'm a Jewish male, 33, funny, smart, attractive and kind. Note. 1924 ✉

Very Pretty, Thin And Petite—PhD of 39, with long blond hair, who loves exercise, mountains and art, seeks handsome, intelligent, warm and successful man who is ready for something serious. 1940 ✉☎

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Trump *continued from page 33*

sense. . . . "I will not approve that unless you make me a member." They would have said, "Thank you very much. You are now a member." I didn't do that. I gave them immediate approval. The world thinks that I applied for membership there and didn't get in. I mean, I swear to God, it's not true. It's just not true. I never wanted to get into the Bath and Tennis because what I have here is, you know, many, many times better. But the . . . every time there's a story, it's "Donald Trump tried to get into the Bath and Tennis." If I wanted to, all I would have had to do, very simply, is say, "I'm not giving you your approval unless you let me in." Now, they could have fought me for three, four years in court. Ultimately, they probably would have been able to build what they wanted to build, all that stuff. But believe me, they wouldn't have done that. I could have gotten in. But despite that, every story has it that Donald Trump wanted to get into Bath and . . . and you know, just one of those things. . . . See how great this beach is, though, over here?

Do you own that house?

TRUMP: I don't own that house. I own the house that's right across the street and that house.

You own the "lago" one, not the "mar" one.

TRUMP: I own that one, yes. I own a succession of them going down the street. I don't own that one. I'd like to own that one, to be honest. But I don't own that one. You know, it's not necessary.

I guess you will one day.

TRUMP: Is that gate incredible? That's, like, forget it. I said, "What's the greatest property in America today?" And everybody said, "Well, the greatest property is Mar-a-Lago," but nobody understood Mar-a-Lago.

SCENE II

I notice that both the pool's corners and the tennis courts' corners are cut off.

TRUMP: Because a square corner is a zero corner. A chaffered corner is always . . .

What's it called? Chaffered?

TRUMP : Chaffering corners.

How do you spell that word?

TRUMP: C-H-A-F-F-E-R-E-D [*chamfered*, it turns out]. A chaffered corner . . . is always a quality corner. Whereas square is not the same ballgame. But when you see those tennis courts, forget it.

TRUMP: [Entering the "Tower Suite"] Isn't this a great feeling in here? And very secure . . . And this was in very bad shape. And I'll tell you—here's the funny thing. I'm ready to throw out the furniture. And my brother-in-law comes up to me, and he says, "Donald, you can't throw that out. That's Art Deco so-and-so." And I said, "Give me a break." You never saw anything like it. It sold for hundreds of thousands of dollars. It was so bad; it was cut. It was dented. It was . . . you know what? It was like a bidding frenzy. So my brother-in-law made me a couple of bucks on all that. It saved me from an embarrassment. Look at these eagles. These are all gold. Gold-leaf eagles.

TRUMP: [Entering the Adam Room] Now, I'll show you something that's great. The house is all centrally air-conditioned. But certain rooms like this one couldn't be. Because, you know, you can't destroy it. [Picking up a remote-control unit] Did you ever see one of these? Are they great? Everything automatic. It's better than central air-conditioning. You want to set it at 72? You set it at 72. You want to have cooler . . . you . . . look. You want to go cooler, you just go this way. But anything you want. It tells you what time it is. So people love this feature. In a way, better than central air-conditioning. You see the cabinets? The quality?

TRUMP: What do you think of that lantern?

It's funky. It's fun.

TRUMP: You have amazing taste. Can I tell you why? I sold at auction fifteen of them. And they sold for $15,000 apiece. I would have given you nothing for them. Christie's estimated value, $300. They were selling for $15,000 apiece.

Was it because they came from here?

TRUMP: Yeah. Me. Here. And just somebody wanted them. I mean, you'll never understand taste, because taste is something that . . . who knows what it is?

TRUMP: This is such a great hallway. Did you notice? They say it's Saint Patrick's but actually more ornate. I'll be honest; I don't do this for money. I do this because it's fun. Although, when you sell memberships for $50,000 and $75,000 a pop and you have 500 members . . .

Then you'll start making money.

TRUMP: And really more than that because people leave, they die, they move. You know? So you can always sell. Even if you kept it at 500, you're always selling. So it's good. But it's not like owning . . . I mean, you know, the Taj Mahal has a slightly different business. I get a kick out of this because it's true greatness. Look at these doors. Look at the quality in these doors. Nobody has ever seen stuff like this. Nobody has ever seen carving . . . Where did you ever see a door like this? I mean, there is no such thing. This is a good room. This is the French Room. This is rated like No. 18 or something like that. Because with so many great areas . . .

The rooms are rated?

TRUMP: *I* rated the rooms. This room . . . but this is a . . . you know, it's very hard. . . . I rate the rooms in terms of levels of, you know, what *you* think is the best.

SCENE III

After the Alan King performance in the ballroom.

UNIDENTIFIED WOMAN MEMBER: Everything is really gathering momentum, and without a doubt it will be the best club in Palm Beach, if it's not already.

TRUMP: You see, I enjoy it. I enjoy it. And if I had it all to myself, I wouldn't be happy. It's just not my thing. For me. I like this. And look at the people. Now, Dorothy Sullivan, the woman I'm going to introduce to you, is a total class act. And she's, you know, one of the real nice people in town that everybody loves.

DOROTHY SULLIVAN: This is the best place in the world. The best place in the world, the nicest people.

DIFFERENT UNIDENTIFIED WOMAN: After all the years of living all over, and God knows, every one of them was wonderful . . . the fifteen years in Italy included, I found one of the greatest surprises: happiness, and I found it here today.

TRUMP: We have the best people at Mar-a-Lago. That's going to cost me an awful lot of friends, you know, who are not members—but anyway, who cares?—but we really have the best people at Mar-a-Lago. And you're seeing them. I mean, you're seeing the people. Do you know one of the things—and I'll say this on the record, but I don't know if it comes through very well coming from me—but people think of me as a financial guy, or they think of me as a guy who promotes well, and I don't think I promote well at all. I think I'm a truly bad promoter. I really believe that. I think I'm one of the worst. But I think that I really manage well, and that's the one thing that people don't understand. . . . And I understand how to manage because I understand how to get the best people. And I think it's easier for me to get the best people because they want to work for me.

I've heard you use the expression the best *a lot tonight.*

TRUMP: *The best* is a very important expression to me.

ALAN MARCUS, THE P.R. GUY: Donald would never be satisfied to have the second-best of anything. And that goes to his golf game, unfortunately for some of us who have to pay him money; it goes to Mar-a-Lago. I mean, he wouldn't have taken over the Bath and Tennis because it wouldn't have been the best.

TRUMP: See, I'm unhappy with the Bath and Tennis because I'm unhappy with their policies. I'm in a world where Alan Marcus is my friend, and a lot of people who are my friends can't go there. I could go there, and I could . . . I qualify for the Bath and Tennis Club in the sense that is unfortunate to be a way of qualification, but my friends can't go there. My friends can't go there, and that bothers me. Here's a man [gestures toward an unidentified member] . . . the smartest man in Canada. Is everything good? Huh? Is everything good? Here's the guy I was talking about. John is . . . we call John Mr. Big in this industry in New York. You like Alan King? ■

MARY ANN MADDEN #844

NEW YORK MAGAZINE COMPETITION

As the coach bore me from the gate, I gazed up to see the sun, lingering, flashing from the turret window, and long and hard I looked at Marwick House for I would return never.

Above, and not a moment too soon, either. Competitors are invited to invent the final line of a gothic novel.

Results of CoMPROtition 841, in which you were asked to define words containing, contiguously, MPRO.

Report: Harder than it looked. Or should have been. We found it easy enough to contig random words; the art lay in the defining. Don't you know. Rather than in coMPROmise. A stupefying assortment amang its braes, recurrent words and definitions: truMPROast—filet mignon. ruMPROse—The Lost Weekend. diMPROV—poorly lit comedy club. shriMPROles—munchkins. hareMPROtector—eunuch. iMPROdent—Mickey Mouse.
Thanks for playing with this. You're a good sport. There is a suMPROise waiting for you in the ladies' room at Bergdorf Goodman.

First Prizes of two-year subscriptions to *New York* to:

possumprod—Pogo stick.
Pat Seeley, Silver Spring, Md.

rumpapumpumprone—addicted to caroling.
Annette Horstman, Freehold, N.J.

pilgrimprofanity—Thy Mama.
David English, W. Somerville, Mass.

Runner-up Prizes of one-year subscriptions to *New York* to:

himprovise—to create an imaginary boyfriend.
Nell Leyden, N.Y.C.

duchamprockne—gridiron Dadaist; "Knute Descending a Staircase."
Kara Karpman, Silver Spring, Md.

mpro—Fritz Lang.
Susan Harriman, San Francisco, Calif.

And Honorable Mention to:

rodhamprobe—see: "Whitewater."
N. Ullian, N.Y.C.

hansomprose—hack writing.
Sari Krumholz, Newton, Mass.

vamproaster—chicken coquette.
Elisia Falciglia, Reston, Va.

talcumpromo—puff piece.
Linda Giordano, Florence, Ala.

improperty—bad location, location, location.
Tom Cato, Suffern, N.Y.

gumproll—two all-shrimp patties, special sauce, lettuce, cheese . . .
Jonathan E. Silbert, Guilford, Conn.

wimprock—lite FM.
Jo-Ann Pittelli, No. Bellmore, N.Y.

jumproper—poll-vaulter.
Lars Pettygrove, Charlottesville, Va.

condomprامprotector—rubber baby-buggy bumper.
Christian Pettygrove, Charlottesville, Va.

carpediemprose—message in an egg roll.
Bobby J. Ward, Raleigh, N.C.

sputumprojectile—spitball.
Bill Harriman, Niantic, Ct.

hymprovisation—a loose canon.
Michael P. McMillan, Victor, N.Y.

plumprocurer—Little Jack Horner.
Ben Krumholz, Newton, Mass..

bampro—mah-jongg champion.
David Suozzo, Slingerlands, N.Y.

Guggenheimprostitute—museum piece.
Paula Doherty, Tiverton, R.I.

limprook—lame duck.
Laura Kelleher, Arlington, Va.

poimprococo—style of Jane Austen's novel "Improvidence."
J. Bickart, N.Y.C.
sp. ment.: Bette Heinze, Oak Ridge, Tenn.

mprolodex—prime minister's telephone directory.
Andrew Brisman, N.Y.C.

contemprovisionary—one who sees the present and prepares for it.
Rick Shafarman, Saugus, Calif.

trumprookie—Ivanka.
Austin N. Kirschner, Kew Gardens, N.Y.

noncomprobe—the Tailhook investigation.
Anthony Gray, Closter, N.J.
sp. ment.: Helen M. Girolami, Enhaut, Fla.

sugarplumproscenium—Lincoln Center.
Rachael Brickey, McConnellsville, N.Y.

clamprone—mussel-bound.
Abigail Dobbs, Florence, Ala.

dumprojectile—early version of a smart bomb.
Joe Moore, White Haven, Penn.

angstromprocumbent—Rabbit at Rest.
Sarah Gay, Denver, Colo.

chumprogramming—failed network attempts at "Friends."
Louis B. Raffel, Northbrook, Ill.

hamproxy—Spam.
Herb Martinson, Wheaton, Md.

seraphimprovender—angel food.
Terry Zheutlin, Wilmette, Ill.

mproget—synonym police.
Harry Manual, Oakland, Penn.

bantamprojectile—speeding pullet.
Brendan Mahady, Chevy Chase, Md.

cerebrumprogeny—brainchild.
Jane Kretzmann, Vienna, Va.

cdromproust—author of "16K Remembrance of Things Past."
Tom Miller, Sawyerville, Ala.

pumpromeo—shoe fetishist.
Carol Sontag, Detroit, Mich.

frumproyal—Camilla Parker-Bowles.
Etta R. Kirschner, West New York, N.J.

l'chaimprositskol—toast at a U.N. banquet.
Phyllis Levine, Shaker Heights, Ohio

grammprofit—total family value of gross earnings from porn films.
Ellen Burr, Truro, Mass.

wimpromeo—Don Wan.
Carol Seeley, Silver Spring, Md.

boomboomprologue—one theory of the origin of the universe.
Running Bear Conti, Summit, N.J.

opiumprozac—Yves Saint Laurent's new passive-aggressive perfume.
Ryan Edwards, Denton, Tex.

pimprow—pandermonium.
Julie Sylvester, South Windsor, Ct.
sp. ment.: Wayne M. Ozzi, Staten Island, N.Y.

decomproser—member of the Dead Novelists Society.
Francis Hickey, Bronx, N.Y.
similarly: Barry Bellinger, Washington, D.C.

balmprotestant—member of the Church of Latter-Day Scents.
James Doherty, Tiverton, R.I.

phantomproboscis—the shadow nose.
Peter Zinman, N.Y.C.

dumproyalist—member of the Common Rule Party.
Leonard Drum, N.Y.C.

dumprottweiler—junkyard dog.
Lauren Foley, Cranston, R.I.

ha**mpro**digy—Babe.
Kim Brigham, Lincoln, Mass.
sp. ment.: Tom Witte, Lincoln, Mass.

hi**mpro**xy—Victor/Victoria.
similarly: Adam Esser, N.Y.C.;
Paul M. Murphy, N.Y.C.

di**mpro**bable—not only unlikely but stupid.
Addison Brickey, Altadena, Calif.

sla**mpro**m—school dance featuring a mosh pit.
Mark Humble, N.Y.C.
sp. ment.: Tina Semple, Reno, Nev.

s&**mpro**metheus—titan chained to a rock where an eagle tears at his liver while he smiles.
Bob Kopac, Poughkeepsie, N.Y.

swa**mpro**o—a marshupial.
Jessica Allen, Gaithersburg, Md.

groo**mpro**thalamion—song written by a man in honor of his marriage.
Dennis N. Raptis Jr., N.Y.C.

circu**mpro**bate—the art of contesting a will.
Norman H. Levine, Beverly Hills, Calif.

i**mpro**uster—author, "A la recherche du Tom Perdu."
Elaine Ambuk, Kingston, Pa.
J. M. Tribelli, N.Y.C.

he**mpro**visation—the unscheduled smoking of a marijuana cigarette.
Edward M. Smith, N.Y.C.

ya**mpro**nto—tout de suite potato.
Karen Bracey, Burke, Va.

gra**mpro**paganda—"Modern Maturity" magazine.
Nancy Gibson Nash, Dedham, Mass.

tote**mpro**le—Native American factory worker.
Judy Gammon, Englewood, Fla.
sp. ment.: Louise Jackson, Somerset, Mass.

steine**mpro**mpt—Ms. cue.
Lisa Giordano, Madison, Ala.

to**mpro**wler—cat burglar.
Alexa Geller, West Hartford, Ct.

chi**mpro**mpers—monkey suit.
David Titus, Melrose, Mass.
similarly: Paul Leyden, N.Y.C.

co**mpro**stheap—discarded entries to Competition No. 841.
Adam Doyle, Blacksburg, Va.

i**mpro**visation—word made up exte**mpro**raneously to use the letters *mpro*.
Edmund Conti, Summit, N.J.

glu**mpro**gnosis—my chances of winning this Competition.
Charles Lubetkin, Springfield, N.J.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 844, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998 or e-mailed to 76711.2310@compuserve.com. It must be received by February 16. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the March 11 issue.

Restaurants

continued from page 112

plant-and-garlic stew. Chicken ("farm-raised," of course) is spongy on the bottom and has the cafeteria-food taste of having been baked, not roasted.

Lucky that my party reassembles another night to try the red meat. We guessed wrong that Forley's use of knobbly vegetables, which usually have better flavor, meant that at heart she was a vegetarian. (In the summer, she even harvests vegetables from the restaurant's own garden, where there is also alfresco dining.) Easily the two best main courses are the ones with beef. Filet mignon comes over a near-soup of sherry-braised onions that beautifully complement the tender beef, and beside it are "herbed potato croquettes," which are like overstuffed, really good Tater Tots. Meltingly sweet beef ribs braised in beer come with horseradish dumplings, tender as quenelles. What's that familiar flavor? Matzo meal.

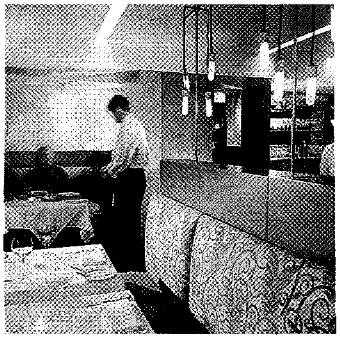
The welcome at Verbena is more effusive over the phone than in the room. Service and menu advice are offered with detached correctness: At one dinner we are recommended two unimpeachable wines, Peter Michael Mon Plaisir Chardonnay ($54) and an Étude Cabernet ($47)—careful and safe choices when we hoped for a bit of adventure. The waiters all seem to have nearly shaved blond heads with severely trimmed goatees. They perambulate as if on ball bearings, and make me think for the first time that the term *waitron* might be appropriate. Finally, thoroughly confused, I ask a waiter how many of his colleagues meet the same description. "I never thought about it before," he answers, and pauses to count. "Four."

Verbena, 54 Irving Place (260-5454). Dinner, 5:30 to 10:30 p.m. Monday through Saturday, till 9:45 p.m. Sunday; brunch, noon to 3 p.m. Sunday. A.E., D.C., M.C., V.

EVERYTHING IS WARMER AT SAVOY, INCLUDING the brick fireplace, which Peter Hoffman uses at private parties to grill quail, say, or bread. Many nights, he leaves the cooking to his chef de cuisine, David Wurth, and greets diners himself, taking special pride in his wine list—full of eccentric and often great discoveries, including the only Beaujolais I've ever tasted with any heft (Chignard 1993, $28, the price of most wines here) and a meaty Pinot Noir (Vosne-Romanée 1991, $65). Several years ago, I met Hoffman at a retreat of Chefs Collaborative 2000, a national group that believes in encouraging ties between farmers and cooks. I became one of those self-congratulatory regulars, and have even lectured to fellow Savoy diners at Hoffman's invitation.

During my many pleasant meals, I haven't been blinded to Hoffman's creative shortcomings—that is, his insistence on being too creative. Both lunch and dinner menus seem unnecessarily long and ambitious for the small kitchen (the restaurant seats 45; in the next few months, Hoffman hopes to expand so that customers can finally have a comfortable place to wait). And his savory foods are often unexpectedly sweet: a spinach-and-cabbage salad with dried apples, for instance. Hoffman also gravitates toward sweet spices like toasted anise seed in a chickpea dip and cinnamon and cardamom in North African–inspired salads and marinades. I've been served undercooked poultry and dishes that just miss.

But when a dish at Savoy is right, it's beautifully right (as with Chez Panisse, whose unevenness surprises newcomers), with all the elements clicking into place like tumblers. The most recent example, at a long weekend lunch—relaxed and popular at both restaurants—was a skate sandwich with caper dressing, roasted onions, and endive salad on thick slabs of Tom Cat sourdough. The skate, a hard-to-cook fish, was lovely and soft and thick, the dressing agreeably pungent. This more than made up for the disappointment of overcooked poached eggs when we asked for runny yolks, hoping they would run right into the soft polenta and wild mushrooms. At least the mushrooms were truly wild, cooked through, and served in profusion. A purist friend professed shock that the kitchen resorted to the shortcut of an egg-poaching pan instead of poaching freehand; I am less easily shocked. Hoffman displays a subtle skill with chili-based sauces, and he gets the balance right—neither too sweet nor too piquant—as in an appetizer of grilled portobello mushroom with barley salad and ancho-chili purée.


Verbena, Diane Forley's shrine to the knobbly vegetable.

Even the desserts can be too sweet (a chocolate pot de crème in which you can hardly taste the chocolate for the sugar). But a warm chocolate-hazelnut pudding cake is a perfect melding of this already divine combination. And a warm apple crisp, made of firm green Newtown pippins from an Ulster County farmer who set aside his dwindling fall stock for Hoffman, is irresistible.

Service at Savoy is more personal, if less polished, than Verbena's; there always seems to be one waiter too few. But the feeling of family among the staff is palpable, and every time I've visited, the customers have seemed genuinely glad to be there, beginning to end. That's my idea of restaurantgoing.

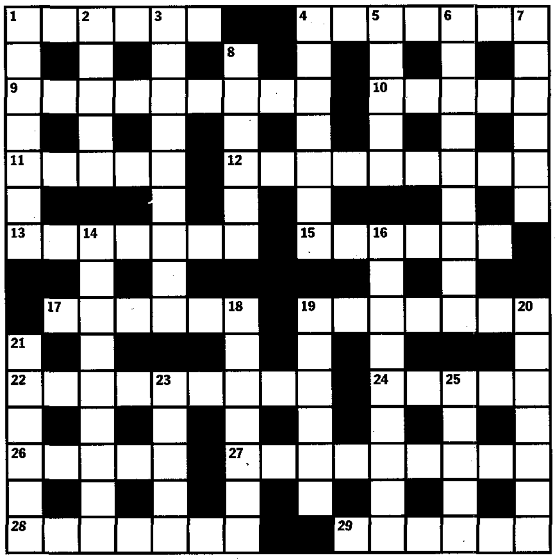
Savoy, 70 Prince Street, at Crosby Street (219-8570). Lunch, noon to 3 p.m. Monday through Saturday; dinner, 6 p.m. to 10:30 p.m. Monday through Thursday, till 11 p.m. Friday and Saturday, till 10 p.m. Sunday. A.E., M.C., V.

Photograph by Warren Salowe.

The 'Guardian' Crossword

ACROSS

1 Home, where to lodge with love in musical mood. (6)
4 Commendation for male musician. (7)
9 Champagne, sign for university teacher to disappear. (6,3)
10 Illustration with high tension in the ring. (5)
11 Like sound of frost? (5)
12 Setter in pound a long time, a short time—or setter free. (9)
13 Unharness, wrong by nine inches. (7)
15 Cloak used in game by musician. (6)
17 Stewed fruit, rural habit. (6)
19 Musician gives call without polish. (7)
22 See 26.
24,8 Musician, novelist and poet get together outside public library. (5,6)
26,22 Musician and sultan go morris dancing. (5,9)
27 Monk as musician: the counsellor in Hamlet's out of order. (9)
28 Beast lays eggs on reverse of grass. (7)
29 Festival of youth and beauty, which is almost the same as God. (6)



DOWN

1 Gather number from underworld. (7)
2,3 Disraeli and John Brown, perhaps, including telepathy with musician. (5,9)
4 Retire having acquired honour with degree. (2,2,3)
5 Present of French metal. (5)
6 Great weight for game with no net. (9)
7 Mother's character? (6)
8 See 24.
14 Potter's Johnny won't change control of computer. (4,5)
16 Thames-side village built by fool with drums. (9)
18 Gun for second siren? (7)
19 Bell for the great 4 across? (3,3)
20 Would-be emperor's daughter-in-law from Saki fitted with hat. (7)
21 Musician like 15 across or Hadrian? (6)
23 Appreciation has offset discrimination. (5)
25 Nothing upset the black hunter. (5)

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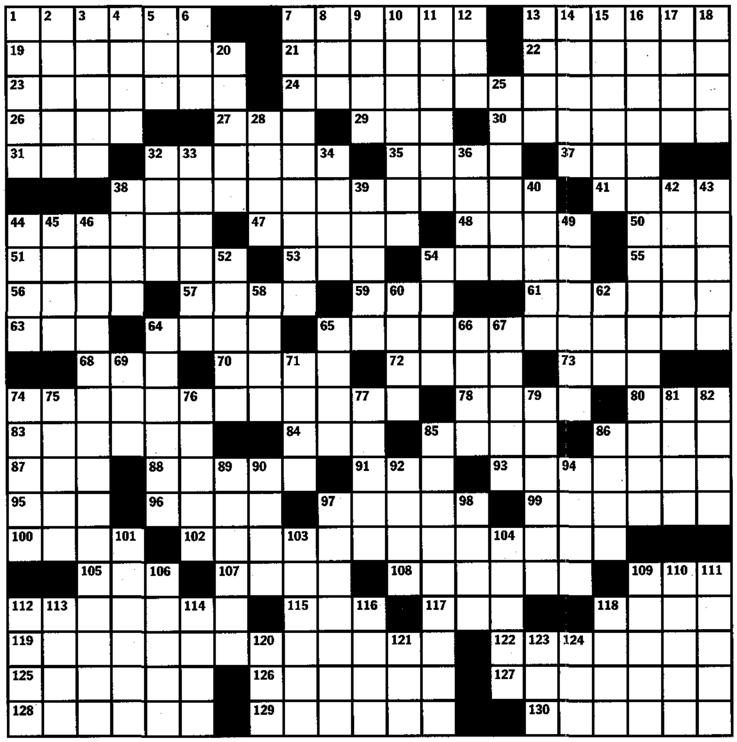
'Back to Front': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Chip ingredient
7 Bumpy beasts
13 Dreary
19 Depth bombs, familiarly
21 Forename in aviation
22 Draw breath
23 Soviet leader who jogged in space
24 Actress who put on plastic wrap
26 Kilties' caps
27 Commercials
29 Didn't go hungry
30 Small oyster's largesse
31 Before, to Keats
32 Gives a false impression
35 Roof overhang
37 Born as
38 TV personality who delivered mail
41 Stumbling block
44 Tuba's sound
47 Fictional Lonigan
48 Opposite of sells
50 Top of Guido's scale
51 Wagnerian hero
53 Pass catcher
54 Redcap's milieu
55 Squealer
56 Angel's circlet
57 Beatty and Buntline
59 Between Stein's roses
61 The Detroit of Italy, on Italian maps
63 Room extension
64 "La Plume —— Tante"
65 Author who ran out of gas
68 Happy —— lark
70 Ostrich look-alike
72 Out on the deep
73 Somewhat: suffix
74 Composer on shore patrol
78 Not stormy
80 Touch with paint
83 Bring on
84 Toothpaste type
85 Farmer's warehouse
86 Sommelier's offering
87 Soften the lighting
88 Each and all
91 Pool quickie
93 Wise
95 Ike's WW II post
96 Change the décor
97 Promo records
99 "—— Inferno" (1935 film)
100 Rajasthan robe
102 Actress who never went to museums
105 That, Spanish style
107 Blue-winged duck
108 Cavalry horses
109 Vichy water
112 Last king before Franco
115 Dirt-road hazard
117 Attraction at Bath
118 Onassis, et al.
119 Astronaut who pumped iron
122 Author who was suicidal
125 "Big Bill" of '20s tennis
126 Harold Reese
127 Skyline sight
128 Small landmasses
129 Appends to
130 Rink patron

DOWN

1 Stick with this
2 Werner or Straus
3 Spice-shelf item
4 "Hamlet" has five
5 Bituminous liquid
6 "Sail —— Ship of State!"
7 VCR inserts
8 —— Darya, Asian river
9 Big butte
10 Spirit-raisers
11 Of direct descent
12 Far from joyful
13 Sup
14 "I Left My Heart —— Francisco"
15 Goes Dutch
16 Actress with high cholesterol
17 Wings: Lat.
18 Extended credit
20 Play for time
25 Police-raid command
28 Flames out
32 Enfant terrible
33 Kind of refrigerant
34 Knock silly
36 Empathetic feeling, slangily
38 Lhasa —— (breed of dog)
39 One of the Murphys
40 Former capital of Japan
42 George Hamilton's ex
43 Croc's cousin
44 Will-——-wisp
45 Unwritten exam
46 President who asked for seconds
49 Impassive
52 Where Hercules slew a lion
54 Banquet platform
58 Rhett's last word
60 Even trade
62 Contemporary of G.B.S.
64 Clement Moore reindeer
65 "The Women" writer
66 Short for a trucking rig
67 What Abe split
69 Fraction of a franc
71 Nervous
74 Adjutants
75 That Loos woman
76 River landing
77 Like times of yore
79 Filthy rich
81 Last of the Stuarts
82 Casino transactions
85 Athletes
86 Eye come-on
89 Magazine manager
90 Actor's quest
92 "—— corny as Kansas . . ."
94 Moccasins
97 Flooded
98 Big first for baby
101 Beloved of 51-Across
103 Worked for and deserved
104 Coin-toss option
106 First symptoms
109 Gush lava
110 Bridal path
111 Poe's fallen house
112 Opposed
113 Hawaiian garlands
114 RR stops
116 Child's marbles
118 Phoner's code
120 Defunct ration agcy.
121 Antique auto
123 For what —— worth
124 Comic-strip screech



Solutions to last week's puzzles appear on page 147

DiSaronno starts with a D

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